



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

METALLICA

HARDWIRED...TO SELF-DESTRUCT



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Hardwired

Words and Music by James Hetfield and Lars Ulrich

Intro
Very fast ♩ = 178

**E5

B5 B♭5 E5

*Gtr. 1 (dist.)

First system of the guitar intro. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of eighth notes, starting with a forte (*f*) dynamic. Below the staff is a tablature line with fret numbers (0-9) corresponding to the notes. Chord symbols B5, B♭5, and E5 are placed above the staff. The text "P.M." is written below the staff, indicating palm muting. The word "TAB" is written vertically on the left side of the tablature line.

*Doubled throughout

**Chord symbols reflect implied harmony.

Second system of the guitar intro. It continues the eighth-note pattern. Chord symbols B5 B♭5 E5, B♭5 A5 E5, and B5 B♭5 are placed above the staff. The text "P.M." is written below the staff, indicating palm muting.

Third system of the guitar intro. It continues the eighth-note pattern. Chord symbols B5 B♭5, A5 E5, and B5 B♭5 are placed above the staff. The text "P.M." is written below the staff, indicating palm muting.

Fourth system of the guitar intro. It continues the eighth-note pattern. Chord symbols A5, B5 B♭5, A5, G5, A5 B♭5, A5 G5, A5 E5, B5 B♭5, and NC. are placed above the staff. The text "P.M." is written below the staff, indicating palm muting.

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5

Rhy. Fig. 1

P.M.-----↓ P.M.-----↓ P.M.-----↓ P.M.-----↓ P.M.-----↓

0 0 0 0 0 7 8 0 0 0 0 0 7 5 0 0 3 5 6 5 3 5 0 0 0 0 0 7 8 0 0 0 0 0 8

A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

P.M.-----↓ P.M.-----↓ P.M.-----↓ P.M.-----↓

7 5 0 0 3 5 6 5 3 5 0 0 0 0 0 7 8 0 0 0 0 0 8 7 5 0 0 3 5 6 5 3 5

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

End Rhy. Fig. 1

P.M.-----↓ P.M.-----↓ P.M.-----↓

0 0 0 0 0 7 8 0 0 0 0 0 8 7 5 0 0 3 5 6 5 3 5 7 7 7 7

Verse

E5 B5 Bb5 E5 Bb5 A5 E5

1. In the name of des - per - a - tion, —
2. On the way to par - a - noi - a. —

P.M.-----↓ P.M.-----↓ P.M.-----↓

0 0 0 0 0 7 8 0 0 0 0 0 8 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5 Bb5 E5 Bb5 A5 E5

In the name of wretch - ed pain.
On the crook - ed bor - der - line.

P.M.-----↓ P.M.-----↓ P.M.-----↓

0 0 0 0 0 7 8 0 0 0 0 0 8 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5 Bb5 E5 Bb5 A5 E5

In the name of all cre - a - tion
On the way to great des - troy - er,

P.M. -----

B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

gone in - sane.
doom de - sign.

P.M. -----

Chorus
A5 Bb5 F5/C A5 Bb5 F5/C

We're so fucked, shit out - ta luck,

7 5 10 10 10 10 10 10

3rd time, To Coda

A5 N.C. F5 G5 E5 B5 Bb5 N.C.

hard - wired to self - de - struct. { Go! }
{ Oh! }

P.M. -----

Interlude

E5 N.C.

E5 N.C.

E5 N.C.

Bb5 N.C.

Gtr. 1

Gtr. 2 (dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

E5 N.C.

E5 N.C.

E5 N.C.

Bb5 N.C. Bb5 A5 G5

Gtr. 1

Gtrs. 1 & 2

Gtr. 2 tacet

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 Bb5 A5 G5 A5 G5 F5

Gtr. 1

RHY A

End Riff A

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5

GS AS BS AS GS AS

^aMicrophonic fdbk., not caused by string vibration.

Gtr. 1: w/ Riff B (3 times)

ES

Gtr. 1: w/ Riff A (2 times)

****2nd string caught under bend finger.**

E5 A5 Bb5 G5 A5 Bb5 A5 G5 A5 G5 F5

loco

4

P.S.
steady gliss.

15 12 (12)

Bridge

Gtr. 1: w/ Riff B (4 times)

E5 G5 A5 Bb5 A5 G5 A5

Once up - on a plan - et burn - ing, once up - on a flame.

E5 G5 A5 Bb5 A5 G5 A5 E5

Once up - on a fear re - turn - ing, all in vain. Do you feel that hope is fad - ing?

G5 A5 Bb5 A5 G5 A5 E5 G5 A5 Bb5 A5 G5 A5

Do you com - pre - hend? Do you feel it ter - min - at - ing in the end?

Interlude

2nd time, double-time feel

2nd time, end double-time feel

E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5 E5 A5 Bb5 G5 A5

Gtr. 1

1.

2.

D.S. al Coda

Bb5 A5 G5 A5 G5 F5 Bb5 A5 G5 A5 G5 F5 Bb5

P.M. -----

⊕ Coda

Hard - wired to self - de

Bb5 A5

Interlude

Gtr. 1: w/ Rhy. Fig. 1

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5

struct. Self - de - struct.

Double-time feel

A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

Self - de - struct. Self - de -

End double-time feel

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5

struct.

Outro

E5 B5 Bb5 E5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 E5 Bb5

Gtr. 1

P.M. ----- 4 P.M. ----- 4 P.M. - 4 P.M. ----- 4 P.M. ----- 4

A5 E5 G5 A5 Bb5 A5 G5 A5 E5 B5 Bb5 N.C.

P.M. - - 4 P.M. ----- 4

Words and Music by James Hetfield and Lars Ulrich

Very fast ♩ = 187

Rhy. Fig. 1

Gtrs. 1 & 2
(dist.)

*A5 E5 A5 E5 A5 Bb5 A5 G5 Bb5 A5 G5 F5 E5 D5 C#5

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 1

End Rhy. Fig. 1

*Chord symbols reflect implied harmony.

A5 E5 A5 E5 A5 Bb5 A5 G5 A5 E5 A5

A5 E5 A5 E5 A5 Bb5 A5 G5 A5 E5 A5

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 B \flat 5 A5 G5 F5 E5 D5 C \sharp 5

A5 Bb5 A5 D5 A5

Gtrs. 2 & 3 tacet

Cats. 2 & 3

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef. Chord symbols (Bb5, A5, D5, A5) are placed above the melody. The lyrics 'The Rose Tree' are written below the melody. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

Gtr 2 Rhy. Fig. 2A End Rhy. Fig. 2A

Eb5 A5 G5 Eb5 D5 Eb5 Bb5 A5 G5 Eb5 G5 A5 G5 Eb5
 Rhs. Fig. 3
 Gtrs. 1 & 2
 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4
 10 8 7 5
 1 9 7 5 3 2 1 0 0 0 0 0 0 0 0 0

F5 F5 A5 Play times
 End Rhy. Fig. 3
 F5 A5 G5 E5 D5 E5 Bb5 A5 G5 F5 G5 A5

Gtr 1 & 2: w/ RHs, Figs. 2 & 2A

A5 E5 A5 E5 A5 E5 A5 Bb5 A5 G5

PM 4

14 14 14 14 14 14 14 14

0 0 0 0 0 0

Verse 1
Cantata for the
Lenten Season

E5 F5 E5 F5 E5 A5

1 Bit - ter - ness and bur - den, curs - es rest on thee
2 Cru - el - ty and wit - ness, cir - cle ing the sun
3 Mas - quer - ade as mak - er, heav - y is the crown

P.M.

E5 F5 E5 F5 E5 A5

Sol - i - taire and sor - row, all I - ter - ni - ty
Bas - tard - ize and ru - in, what have you be - come?
Beat - en down and bro - ken, dra - ma wears you down

P.M.

E5 A5 E5 F5 E5 F5 E5 A5

Save the Earth and claim per - fec - tion Deem the mass and blame re - lee - tion
Blame the world and blame your mak - er Wish 'em to the un - der tak - er
O - ver - load, the mar - tyr stum - bles Hit the ground and heav - en crum - bles

P.M. P.M.

FILL 1

12 14 14 14 14 14 14 14 14 14 12 12

E5 A5 E5 G5 A5

Hold the pose feign per-cep-tion Grudge-es break your back
Crown your self the oth-er sav-ior So you eat ry on
All a lone the fear shall hum-ble Swal-low all your pride

P.M. P.M.

Pre-Chorus
Half-time feel

Bb5 E5 Bb5 A5 Bb5 E5

All you bear. All you

P.M. P.M. P.M. P.M. P.M. P.M.

G5 A5 Bb5 E5 Bb5 A5

car - ry. All you bear

P.M. P.M. P.M. P.M. P.M.

End half-time feel

Bb5 E5 G5 A5 C5 G

Place it right on, right on

P.M. P.M. P.M.

Chorus

me Die as you suf - fer in vain. Own all the grief and the

Chorus system 1: Guitar (E5, NC, D5, NC), Bass, and Drums. Lyrics: me Die as you suf - fer in vain. Own all the grief and the

2nd & 3rd times, Ctrs 4 & 5; w/ Rhy F#2

pan Die as you hold up the skies. At - las,

Chorus system 2: Guitar (E5, NC, E5, F#5, E5, G5, D#5, E5, D#5, E5), Bass, and Drums. Lyrics: pan Die as you hold up the skies. At - las,

Rise! How does it feel on your own? Bound by the world all a -

Chorus system 3: Guitar (NC, D5, NC), Bass, and Drums. Lyrics: Rise! How does it feel on your own? Bound by the world all a -

4 & 5 (dist)

Chorus system 4: Guitar, Bass, and Drums. Lyrics: 4 & 5 (dist)

Rhy F#2
Ctrs 4 & 5

Rhythm F#2, Ctrs 4 & 5. Musical notation showing a single note on a staff.

To Coda 1

To Coda ?

B5 NC E5 F#5 E5 G5 D#5 E5 D#5 E5
 lone Crushed un - der heav - y skies. At - las.
 Gtr. 5
 Gtr. 4
 Gtrs. 1 & 2

Interlude

Notes 1 & 2 w. Rhy. Fig. 3 (2 times)

City 4 4 5 100

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5 F5 E5 A5
 Rose!

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5 F5 E5 A5

Guitar Solo

Cells 1 & 2 w. Rhy. Fig. 3 (1 1/2 times)

E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5 G5 E5

F5 E5 A5 E5 A5 G5 E5 D5 E5 Bb5 A5 G5 E5 G5 A5

D.S. al Coda 1

Gtr. 1 & 2 w. Rhs. Figs. 2 & 2A

E5 A5 E5 A5 E5 A5 Bb5 A5 G5

Coda 1

D#5 E5 D#5 E5 D#5 E5 D#5 E5 F#5 E5 G5 D#5 E5 D#5 E5

Crushed un-der heav-y skies At-tas Rise!

RIFT A1 **End RIFT A1**

RIFT A **End RIFT A**

Rhs. Fig. 4 **End Rhs. Fig. 4**

Interlude

Gtrs. 4 & 5 tacet

NC

Gtrs. 1 & 2

10 9 10 9 10 9 10 9 10 9 10 9 12 9 12 10

Gtr. 3

G5 A5 Bb5 NC G5 A5

14 12 14 12 14 12 14 12 14 12 11 9 7 5 7 8 5 7

Gtrs. 4 & 5

10 9 10 9 10 9 10 9 10 9 7 9 7 5 7 5 4 5 7 8

Gtrs. 1 & 2

12 10 12 10 12 10 12 10 12 10 9 10 9 7 9 7 5 5 7 8 5 7

Interlude

Gtrs. 4 & 5 tacet

Gtrs. 1, 2 & 3

E5

Rhy. Fig. 5

Bb5 A5 G5 A5 E5

G5 E5 G5

Play 4 times

A5 G5
End Rhy. Fig. 5

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

2 0 0 2 0 0 2 0 3 0 5 5 7 5 5

Ctrs. 1, 2 & 3 tacet Ctrs. 1, 2 & 3 w' Rhy. Fig. 5 (2 times)

Citra. 1, 2 & 3 tacet

Gtrs. 1, 2 & 3 w/ Rhy. Fig 5 (2 times)

10

E.5

Bb5 A5 G5 A5 E5

GS ES GS

45 (15)

* 16 16 371 16 371

*Used as filter

15

Bb5 AS GS AS ES

G5 E5 G5

AS GS

1 hold bend

Half-time feel

Db5 Cs Bb5 Cs G5

Dbs CS Bbs CS

Rhs. Fig. 6

End Rhv. Fig. 6

PM 1

PM

PM ---

P.M. ---

P.M. -- 4

PM - -1

P.M. ---+

P.M. - - -1

Grns. 1, 2 & 3: w/ Rhy Fig 6

65

DbS CS BbS CS GS

End half-time feel

DbS CS BbS CS

Gtrs. 1, 2 & 3

PM -- 4 PM -- 4 PM --- 4 P.M. -- 4

PM -- 4 PM -- 4 P.M. --- 4 P.M. -- 4

3 2 5 2 3 2 5 2

The musical score for "The Rose Tree" is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It contains four measures of music, each with a piano marking (P.M.) below it. The bottom staff is a single-line notation representing fingerings, with numbers 1 through 5 placed under specific notes. The first measure has fingerings 3, 2, 2, 2, 2, 2, 4, 2, 2. The second measure has 2, 2, 2, 2, 2, 2, 2, 2, 2. The third measure has 2, 2, 2, 2, 2, 2, 2, 2, 2. The fourth measure has 2, 2, 2, 2, 2, 2, 2, 2, 2.

Interlude
Half-time feel

E5 F#5 C5 B5 E5 F#5 C5 B5 A5 B5 F#5
 0 4 5 4 7 7
 steady glass

G5 A5 E5 D5 G5 A5 Eb5 D5 C5 D5 A5

steady gliss

A5 B5 F5 E5 B5 F#5 B5 F#5 B5 F#5

steady gliss

P.M. --- 4 P.M. --- 4 P.M. --- 4

B5 C5 B5 A5 E5

End half-time feel

Gtr 5
Gtr 4
divisi

(Gtr 4 cont. on middle staff)

Gtr 3

(Gtr 2 cont. on lower staff)

Gtrs. 1 & 2

Guitar Solo

Ctr 3 tacet

Ctr 5

C5

D5

Ctr 4

Ctr 1 & 2

Rhvs Fig. 7

B5

C5

End Rhvs Fig. 7

C5 **D5**

12 11 14 12 11 14 12 11 14 12 11 14 11 14 12 16 14 12 16 14 12 16 14 12 16 12

5 3 5 5 3 5 5 3 5 5 3 5 5 3 7 5 7 7 5 7 7 5 7 7 5 7 5

B5 **C5**

11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 9 12 11 14 12 11 14 12 11 14 12 11 14 11/14 16

3 2 4 3 2 4 3 2 4 3 2 4 2 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 7 7

Interlude

Gtrs. 4 & 5: Tacet

NC

10 9 10 9 10 9 10 9 10 9 10 9 10 9 12 9 12 10

10 9 10 9 10 9 10 9 10 9 10 9 10 9 7 9 7 5 7 5 4 5 8

G5 **Bb5**

12 10 12 10 12 10 12 10 12 10 12 10 9 10 9 7 9 7 3 5 8

(Gtr 2, cont. on upper staff)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a guitar part (top) and a piano part (bottom). The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The piano part is written in standard notation with a bass clef and a key signature of one sharp (F#). The score includes a variety of musical notations, including chords, single notes, and rests. The guitar part features a prominent arpeggiated pattern in the first system, which transitions into a more melodic line in the second system. The piano part provides a harmonic foundation with chords and single notes. The score is presented in a clear, legible format, suitable for a music book or sheet music.

Coda 2

Cuts 1 & 2 w Rh, 1 & 4
Cuts 4 & 5 w Rh, A & Al

Crushed un-der heav-y skies. At - las.

Interlude

Notes: 1. A & 3 a Rhy. Fig. 8 (2 times)

E5 B25 A5 G5 A5 E5 G5 E5 G5 A5 G5
 Rise!

DS A E5 Bb5 A5 DS A E5 Bb5 A5

Citr. 6 throat

wah wah wah

P.M.

E5 A5 Bb5 A5 G5 A5 E5 A5 Bb5 A5 G5 F5 E5 D5 C#5 A5 Bb5 A5 G5 F5 E5 D5 C#5

P.M. -- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

Outro
E5 G5 E5 G5 A5 G5 E5 G5 E5 G5 A5 G5

P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M.

E5 G5 E5 G5 A5 G5 E5 G5 E5 G5 A5 G5

P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M.

*Wah-wah indications: ○ = open (toe up); + = closed (toe down)
**Gradually close wah-wah pedal

ex. 1, 2 & 3

P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M.

G5 E5 G5 E5 G5 E5 A5 Bb5 A5 G5 E5 NC.

P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M.

P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M. P.M. -- 4 P.M.

Now That We're Dead

Words and Music by James Hetfield and Lars Ulrich

Intro

Moderately fast ♩ = 132

Em11 **E5 G5 A5

Gtr 1 (dist 1) Gtrs 1 & ***2

TAB

*Using a guitar with Les Paul-style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack

**Chord symbols reflect implied harmony

***Gtr 2 (dist) played *f*

B♭5 E5 G5 F#5 G5 E5 G5 A5

Rhy. Fig. 1 End Rhy. Fig. 1

B♭5 E5 D5 E5 G5 F#5 G5 E5 D5 E5 G5 A5

Gtr 1

Bb5 E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 D5 E5 Bb5 E5 G5 Bb5 A5

ms 1 & 2

PM PM PM PM PM PM

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 D5 E5 Bb5 E5 G5 Bb5 A5

PM -- 4 PM PM PM PM PM

G5 E5 NC E5 NC E5 NC E5

Pitch B B B

*Harmonic located one-third the distance between the 3rd & 4th frets.

Harm

Pitch E

D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

Rhs. Fig. 2 ms 2

PM PM PM PM PM PM

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

Rhs. Fig. 3 ms 2

PM -- 4 PM PM PM PM PM

End Rhs. Fig. 3

Play 4 times

E5 E5 A5

1 When dark - ness

PM PM PM

Pre-Chorus
Half-time feel

E5 D5 G5 E5 D5 G5 E5 D5 G5 E5 D5 G5

All sin-ners, a fu-ture All saints, a past

Rhy. Fig. 4

Be-gin-ning, the end-ing, Re-turn to ash Now that

End half-time feel

E5 D5 G5 E5 B5 C5 A5 B5 G5 E5

Be-gin-ning, the end-ing, Re-turn to ash Now that

End Rhy. Fig. 4

Be-gin-ning, the end-ing, Re-turn to ash Now that

Chorus

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can be to-gether Now that

Rhy. Fig. 5

we're dead, my dear, we can be to-gether Now that

End Rhy. Fig. 5

G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can live for-ev-er

we're dead, my dear, we can live for-ev-er

Interlude

1st time, Gtrs 1 & 2: w/ Rhy Fig 2

2nd time, Gtrs 1 & 2: w/ Rhy Fig 2 (1st 3 meas)

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

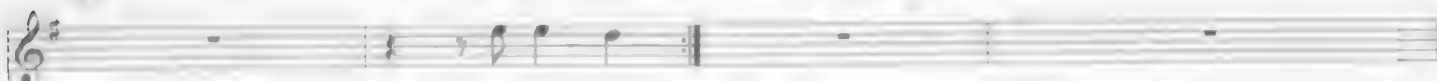


Gtrs 1 & 2: w/ Rhy Fig 3

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5



E5 G5 A5 A5 G5 A5 G5 NC



2. When all is

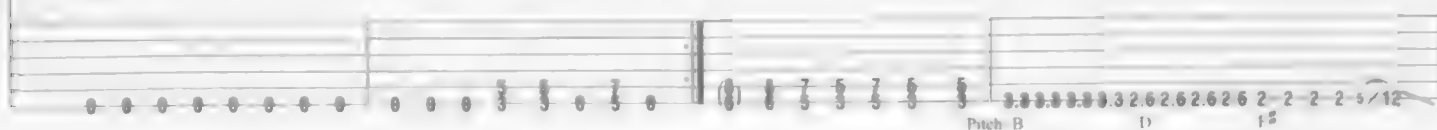
Gtrs 1 & 2

Gtrs 1 & 2



P.M. P.M. P.M.

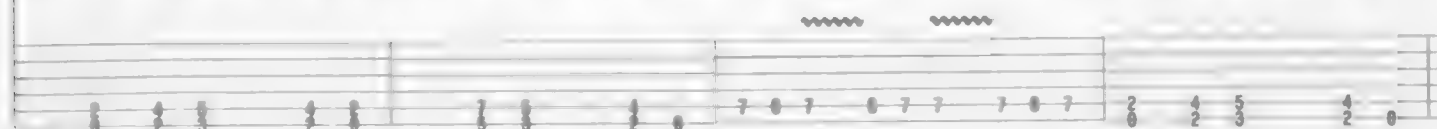
Harm. 4



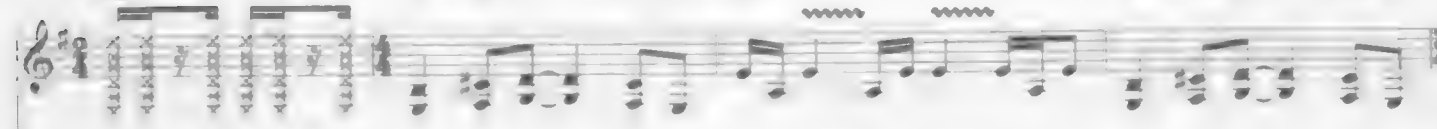
Pitch B 1 2 3 2 6 2 6 2 6 2 2 2 2 5 12

Interlude

E5 F#5 G5 F#5 E5 A5 G5 F#5 E5 NC. E5 F#5 G5 F#5 E5



NC. E5 F#5 G5 F#5 E5 NC. E5 F#5 G5 F#5 E5



The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. Each system has a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The vocal line is accompanied by a guitar line in bass clef. The guitar line includes fret numbers (0, 10, 13, 12, 5, 7) and is accompanied by a bass line in bass clef. The first system is for the vocal part, and the second system is for the guitar part. The music is in a simple, folk-like style with a clear melody and a steady rhythm.

E5	D5	E5	B25	E5	G5	B25	A5	E5	G5	A5	Bb5
----	----	----	-----	----	----	-----	----	----	----	----	-----

31

Gtrs 1 & 2: w Rhy Fig. 3

A5 G5 A5 G5

E5 D5 E5

w bar

(12) (0) (12) (0) 12

15 14 12 15 12 15 14 12 14 12 15 14 12 15 12 15 14 12 14 12

Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5

14 14 12 14 14 12 14 0 15 14 12 15 12 15 14 12 14 12 15 14 12 15 12 15 14 12 14 12

Gtrs 1 & 2: w Rhy Fig. 4 (1st 7 meas.)

A5 G5 A5 G5

E5 D5 G5

*w wah-wah

*As filter

14 14 14 14 14 14 14 12 14 14 14 12 14 12 12

E5 D5 G5 E5 D5 G5

grad bends

(12) 14 14 14 12 14 12 14 14 14 12 14 12 12

E5 D5 G5 E5 D5 G5

grad bends

(12) (12) 12 12 14 14 14 12 14 12 12

Gtrs. 1 & 2 tacet

Gtr. 3 tacet

Gtr. 3

12

Gtr. 4

P.M. P.M. -4 P.M. (cont. on upper staff)

Gtr. 4

P.M. -4 P.M. P.M. -4

Gtr. 2

P.M.

P.M. P.M. -4 P.M. P.M.

P.M.

First system of musical notation. The top staff contains a melodic line with various notes and rests. The bottom staff contains a sequence of fret numbers: 12, 12, 10, 12, 10, 12/14, 13, 12, 0, 0, 4, 10/12, 12, 0, 10, 0, 12, 12, 10, 12, 10, 13, 12, 10. There are wavy lines above and below the fret numbers, and the letters "PM" are written above the fret numbers 10, 12, and 10.

Second system of musical notation. The top staff contains a melodic line. The bottom staff contains a sequence of fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There is a dashed line with "PM" written above it across the first two measures.

Third system of musical notation. The top staff contains a melodic line. The bottom staff contains a sequence of fret numbers: 0, 6, 4, 10/12, 12, 0, 10, 0, 12, 12, 10, 12, 10, 12/14, 13, 12, 0, 0, 4, 10/12, 12, 0, 10, 0, 12. There are wavy lines above and below the fret numbers, and the letters "PM" are written above the fret numbers 10, 12, and 10.

Fourth system of musical notation. The top staff contains a melodic line. The bottom staff contains a sequence of fret numbers: 0, 0. There is a dashed line with "PM" written above it across the first two measures.

Fifth system of musical notation. The top staff contains a melodic line. The bottom staff contains a sequence of fret numbers: 12, 12, 10, 12, 10, 13, 12, 10, 0, 0, 10, 12, 10, 0, 10, 12, 10, 0, 10, 12, 11/12, 12/14, 12. There are wavy lines above and below the fret numbers, and the letters "NC" and "ES" are written above the fret numbers 10 and 12 respectively.

Sixth system of musical notation. The top staff contains a melodic line. The bottom staff contains a sequence of fret numbers: 0, 0, 0, 0, 10, 12, 12, 12, 10, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are dashed lines with "P.M." written above them across the first two measures.

End half-time feel

E5 D5 G5 E5 B5 C5 A5 B5 G5 E5

Be - gin - ning, the end - ing Re - turn to ash Now that

Chorus

Chorus 1 & 2 w/ Rhythmic Fig. 5

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can be to - geth - er Now that

E5 G5 E5 G5 E5 G5 E5 G5 E5

we're dead, my dear, we can live, we can live for - ev -

A 2

P.M. - - 4

(8) 5 5 X X 2 2 5 5 X X 2 2 5 5 X X 2 2 5 5 12

Interlude

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5 A5 G5 A5 G5

er Re -

P.M. P.M. P.M. - - 4 P.M. P.M.

9 9 7 9 7 9 0 2 5 0 7 0 8 8 7 5 7 5 12

Bridge

G5 Bb5 G5 Bb5 A5 C5

turn to ash - es, shed this skin Be - yond the black, we rise

(8) 5 8 (8) 7 10 8 0

B5 D5 NC

a - gain We shall live for ev -

9 12 10

PS

Interlude

Gtr. 1 & 2: w. Rhy. Fig. 2 (1st 3 meas.)

E5 D5 E5 Bb5 E5 G5 Bb5 A5 E5 G5 A5 Bb5

er

A5 G5 A5 G5 NC

Gtr. 1 & 2

Harm. 4

Pitch B 3.3 3.3 3.3 3.3 2.4 2.4 2.4 2.4 1.6 1.6 1.6 1.6 12

D AB

Outro

E5 F#5 G5 F#5 E5 A5 G5 F#5 E5 NC. E5 F#5 G5 F#5 E5

NC

E5

NC

Gtr. 2

Harm. 4

Pitch B 3.3 2.6 D

Gtr. 1

Moth into Flame

Words and Music by James Hetfield and Lars Ulrich

Intro

Fast ♩ = 168

Gtr 2
dist.

E5

mf

TAB

Gtr 1
dist.

f

TAB

*Gtr 3
dist.

TAB

*Doubled throughout

TAB

TAB

TAB

Three systems of guitar notation. Each system consists of a musical staff with a treble clef and a key signature of one sharp (F#). The first two systems have a wavy line (tremolo) above the staff. The first system has fret numbers 9, 10, 9, 7, 9, 12, 9, 7, 9, 10, 9, 7, 9, 12, 9, 7, 5, 5. The second system has fret numbers 8, 7, 5, 7, 10, 7, 5, 7, 8, 7, 5, 7, 10, 9, 7, 5, 5. The third system has a wavy line above the staff and a large oval shape below the staff. The fourth system has a wavy line above the staff and a large oval shape below the staff.

Gtr. 3
Citr. 1 & 2 tacet
F5 E5
F5 E5
F5 E5
F5 E5

Guitar notation for Gtr. 3. The staff has a treble clef and a key signature of one sharp (F#). The music is marked with a forte dynamic (f) and a p.m. marking. The fret numbers are 1, 0, 0, 0, 0, 0, 0, 0, 0, 1, 0, 0, 0, 0, 0, 1, 0, 0, 1, 0, 0.

F5 E5
F5 E5
F5 E5
F5 E5
F5 E5
A5 Bb5 D5 A5 F5

Guitar notation. The staff has a treble clef and a key signature of one sharp (F#). The music is marked with a p.m. marking. The fret numbers are 1, 0, 0, 0, 0, 0, 0, 0, 0, 1, 0, 0, 0, 0, 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 0, 5, 6, 5, 7, 8.

Rhs. Fig. 1

E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

End Rhs. Fig. 1

PM PM PM PM PM PM PM

7 0 0 2 0 0 1 1 2 0 0 2 0 0 1 1 2 0 0 2 0 0 1 1 2 0 0 5 6 5 7 0

Verse

E5 F5 E5 F5 E5 F5 E5

Blacked out, pop queen, amphet-a-mine The

Riff A

PM

0 0 0 0 0 0 0 0 1 0 0 0 0 0 1 0 0 1 0 0

F5 E5 F5 E5 A5 Bb5 D5 A5 F5

screams crashed in to silence

End Riff A

PM

1 0 0 0 0 0 0 0 1 0 0 0 5 6 5 7 0

On 3 w. Riff A (3 times)

E5 F5 E5 F5 E5 F5 E5 F5 E5

Tapped out, doused in the gas-o-line, the high times go-ing time -

F5 E5 A5 Bb5 D5 A5 F5 E5 F5 E5 F5 E5 F5 E5

less De-a-dence, death of the in-no-cence The

F5 E5 F5 E5 A5 Bb5 D5 A5 F5 E5

path - way starts to spi - ral in - fa - my all

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 A5 Bb5 D5 A5 F5

for pub - lic - i - ty, de - struc - tion go - ing vi - ral

§ Pre-Chorus
Double-time feel

E5 B5 F5 D5 E5 B5 F5 D5

Light it up. ah, light it up An

Gtr. 3

P.M.-----4

7 0 0 0 0 0 0 0 0 7 0 5

E5 C5 D5 G#5 D5 A B5 F5 B5 F5 D5

oth - er hit e - ras - es all the pain

P.M.

P.M.-----4

7 3 5 4 0 2 4 0 0 0 0 0 0 0 0 0 7 0 5

E5 B5 F5 D5 E5 B5 F5 D5

Bul - let - proof. ah, (kill the truth) (tell the truth) (no ex - cuse) You're

P.M.

P.M.-----4

7 0 0 0 0 0 0 0 0 7 0 5 7 0 0 0 0 0 0 0 0 7 0 5

E5 C5 D5 G#5 D5 A B5 E5 C5 F5 C5

tall ing, but you think you're fly - ing high. high a .

P.M.

7 3 5 4 0 0 4 2 4 2

0 0 0 0 0 0 0 0 0 0 7 0 7 0

Interlude

15

gain

cat 4 (dist)

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The piece concludes with a double bar line.

1000

The musical score for 'The Rose Tree' is presented on a single page. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a 'P M' (Piano Moderato) marking at the beginning. The score is divided into two systems by a double bar line. The first system contains 16 measures, and the second system contains 16 measures. The notes are primarily eighth and sixteenth notes, with some rests. The bottom of the page shows the beginning of a second system, with a treble clef and a key signature of one sharp, but it is cut off by the bottom edge of the page.

65

45

The second system of the musical score for 'The Rose Tree' features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first staff contains the first line of the melody, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F4. The second staff continues the melody with a quarter note E4, followed by eighth notes D4-C4, B3-A3, and a half note G3. The third staff shows a quarter note F3, followed by eighth notes E3-D3, C3-B2, and a half note A2. The fourth staff contains a quarter note G2, followed by eighth notes F2-E2, D2-C2, and a half note B1. The fifth staff shows a quarter note A1, followed by eighth notes G1-F1, E1-D1, and a half note C1. The sixth staff contains a quarter note B1, followed by eighth notes A1-G1, F1-E1, and a half note D1. The seventh staff shows a quarter note C2, followed by eighth notes B1-A1, G1-F1, and a half note E1. The eighth staff contains a quarter note D2, followed by eighth notes C2-B1, A1-G1, and a half note F1. The ninth staff shows a quarter note E2, followed by eighth notes D2-C2, B1-A1, and a half note G1. The tenth staff contains a quarter note F2, followed by eighth notes E2-D2, C2-B1, and a half note A1. The eleventh staff shows a quarter note G2, followed by eighth notes F2-E2, D2-C2, and a half note G1. The twelfth staff contains a quarter note A2, followed by eighth notes G2-F2, E2-D2, and a half note G1. The thirteenth staff shows a quarter note B2, followed by eighth notes A2-G2, F2-E2, and a half note G1. The fourteenth staff contains a quarter note C3, followed by eighth notes B2-A2, G2-F2, and a half note G1. The fifteenth staff shows a quarter note D3, followed by eighth notes C3-B2, A2-G2, and a half note G1. The sixteenth staff contains a quarter note E3, followed by eighth notes D3-C3, B2-A2, and a half note G1. The seventeenth staff shows a quarter note F3, followed by eighth notes E3-D3, C3-B2, and a half note G1. The eighteenth staff contains a quarter note G3, followed by eighth notes F3-E3, D3-C3, and a half note G1. The nineteenth staff shows a quarter note A3, followed by eighth notes G3-F3, E3-D3, and a half note G1. The twentieth staff contains a quarter note B3, followed by eighth notes A3-G3, F3-E3, and a half note G1. The twenty-first staff shows a quarter note C4, followed by eighth notes B3-A3, G3-F3, and a half note G1. The twenty-second staff contains a quarter note D4, followed by eighth notes C4-B3, A3-G3, and a half note G1. The twenty-third staff shows a quarter note E4, followed by eighth notes D4-C4, B3-A3, and a half note G1. The twenty-four staff contains a quarter note F4, followed by eighth notes E4-D4, C4-B3, and a half note G1. The twenty-fifth staff shows a quarter note G4, followed by eighth notes F4-E4, D4-C4, and a half note G1. The twenty-sixth staff contains a quarter note A4, followed by eighth notes G4-F4, E4-D4, and a half note G1. The twenty-seventh staff shows a quarter note B4, followed by eighth notes A4-G4, F4-E4, and a half note G1. The twenty-eighth staff contains a quarter note C5, followed by eighth notes B4-A4, G4-F4, and a half note G1. The twenty-ninth staff shows a quarter note D5, followed by eighth notes C5-B4, A4-G4, and a half note G1. The thirtieth staff contains a quarter note E5, followed by eighth notes D5-C5, B4-A4, and a half note G1. The thirty-first staff shows a quarter note F5, followed by eighth notes E5-D5, C5-B4, and a half note G1. The thirty-second staff contains a quarter note G5, followed by eighth notes F5-E5, D5-C5, and a half note G1. The thirty-third staff shows a quarter note A5, followed by eighth notes G5-F5, E5-D5, and a half note G1. The thirty-fourth staff contains a quarter note B5, followed by eighth notes A5-G5, F5-E5, and a half note G1. The thirty-fifth staff shows a quarter note C6, followed by eighth notes B5-A5, G5-F5, and a half note G1. The thirty-sixth staff contains a quarter note D6, followed by eighth notes C6-B5, A5-G5, and a half note G1. The thirty-seventh staff shows a quarter note E6, followed by eighth notes D6-C6, B5-A5, and a half note G1. The thirty-eighth staff contains a quarter note F6, followed by eighth notes E6-D6, C6-B5, and a half note G1. The thirty-ninth staff shows a quarter note G6, followed by eighth notes F6-E6, D6-C6, and a half note G1. The fortieth staff contains a quarter note A6, followed by eighth notes G6-F6, E6-D6, and a half note G1. The forty-first staff shows a quarter note B6, followed by eighth notes A6-G6, F6-E6, and a half note G1. The forty-second staff contains a quarter note C7, followed by eighth notes B6-A6, G6-F6, and a half note G1. The forty-third staff shows a quarter note D7, followed by eighth notes C7-B6, A6-G6, and a half note G1. The forty-fourth staff contains a quarter note E7, followed by eighth notes D7-C7, B6-A6, and a half note G1. The forty-fifth staff shows a quarter note F7, followed by eighth notes E7-D7, C7-B6, and a half note G1. The forty-sixth staff contains a quarter note G7, followed by eighth notes F7-E7, D7-C7, and a half note G1. The forty-seventh staff shows a quarter note A7, followed by eighth notes G7-F7, E7-D7, and a half note G1. The forty-eighth staff contains a quarter note B7, followed by eighth notes A7-G7, F7-E7, and a half note G1. The forty-ninth staff shows a quarter note C8, followed by eighth notes B7-A7, G7-F7, and a half note G1. The fiftieth staff contains a quarter note D8, followed by eighth notes C8-B7, A7-G7, and a half note G1. The fifty-first staff shows a quarter note E8, followed by eighth notes D8-C8, B7-A7, and a half note G1. The fifty-second staff contains a quarter note F8, followed by eighth notes E8-D8, C8-B7, and a half note G1. The fifty-third staff shows a quarter note G8, followed by eighth notes F8-E8, D8-C8, and a half note G1. The fifty-fourth staff contains a quarter note A8, followed by eighth notes G8-F8, E8-D8, and a half note G1. The fifty-fifth staff shows a quarter note B8, followed by eighth notes A8-G8, F8-E8, and a half note G1. The fifty-sixth staff contains a quarter note C9, followed by eighth notes B8-A8, G8-F8, and a half note G1. The fifty-seventh staff shows a quarter note D9, followed by eighth notes C9-B8, A8-G8, and a half note G1. The fifty-eighth staff contains a quarter note E9, followed by eighth notes D9-C9, B8-A8, and a half note G1. The fifty-ninth staff shows a quarter note F9, followed by eighth notes E9-D9, C9-B8, and a half note G1. The sixtieth staff contains a quarter note G9, followed by eighth notes F9-E9, D9-C9, and a half note G1. The sixty-first staff shows a quarter note A9, followed by eighth notes G9-F9, E9-D9, and a half note G1. The sixty-second staff contains a quarter note B9, followed by eighth notes A9-G9, F9-E9, and a half note G1. The sixty-third staff shows a quarter note C10, followed by eighth notes B9-A9, G9-F9, and a half note G1. The sixty-fourth staff contains a quarter note D10, followed by eighth notes C10-B9, A9-G9, and a half note G1. The sixty-fifth staff shows a quarter note E10, followed by eighth notes D10-C10, B9-A9, and a half note G1. The sixty-sixth staff contains a quarter note F10, followed by eighth notes E10-D10, C10-B9, and a half note G1. The sixty-seventh staff shows a quarter note G10, followed by eighth notes F10-E10, D10-C10, and a half note G1. The sixty-eighth staff contains a quarter note A10, followed by eighth notes G10-F10, E10-D10, and a half note G1. The sixty-ninth staff shows a quarter note B10, followed by eighth notes A10-G10, F10-E10, and a half note G1. The seventieth staff contains a quarter note C11, followed by eighth notes B10-A10, G10-F10, and a half note G1. The seventy-first staff shows a quarter note D11, followed by eighth notes C11-B10, A10-G10, and a half note G1. The seventy-second staff contains a quarter note E11, followed by eighth notes D11-C11, B10-A10, and a half note G1. The seventy-third staff shows a quarter note F11, followed by eighth notes E11-D11, C11-B10, and a half note G1. The seventy-fourth staff contains a quarter note G11, followed by eighth notes F11-E11, D11-C11, and a half note G1. The seventy-fifth staff shows a quarter note A11, followed by eighth notes G11-F11, E11-D11, and a half note G1. The seventy-sixth staff contains a quarter note B11, followed by eighth notes A11-G11, F11-E11, and a half note G1. The seventy-seventh staff shows a quarter note C12, followed by eighth notes B11-A11, G11-F11, and a half note G1. The seventy-eighth staff contains a quarter note D12, followed by eighth notes C12-B11, A11-G11, and a half note G1. The seventy-ninth staff shows a quarter note E12, followed by eighth notes D12-C12, B11-A11, and a half note G1. The eightieth staff contains a quarter note F12, followed by eighth notes E12-D12, C12-B11, and a half note G1. The eighty-first staff shows a quarter note G12, followed by eighth notes F12-E12, D12-C12, and a half note G1. The eighty-second staff contains a quarter note A12, followed by eighth notes G12-F12, E12-D12, and a half note G1. The eighty-third staff shows a quarter note B12, followed by eighth notes A12-G12, F12-E12, and a half note G1. The eighty-fourth staff contains a quarter note C13, followed by eighth notes B12-A12, G12-F12, and a half note G1. The eighty-fifth staff shows a quarter note D13, followed by eighth notes C13-B12, A12-G12, and a half note G1. The eighty-sixth staff contains a quarter note E13, followed by eighth notes D13-C13, B12-A12, and a half note G1. The eighty-seventh staff shows a quarter note F13, followed by eighth notes E13-D13, C13-B12, and a half note G1. The eighty-eighth staff contains a quarter note G13, followed by eighth notes F13-E13, D13-C13, and a half note G1. The eighty-ninth staff shows a quarter note A13, followed by eighth notes G13-F13, E13-D13, and a half note G1. The ninetieth staff contains a quarter note B13, followed by eighth notes A13-G13, F13-E13, and a half note G1. The ninety-first staff shows a quarter note C14, followed by eighth notes B13-A13, G13-F13, and a half note G1. The ninety-second staff contains a quarter note D14, followed by eighth notes C14-B13, A13-G13, and a half note G1. The ninety-third staff shows a quarter note E14, followed by eighth notes D14-C14, B13-A13, and a half note G1. The ninety-fourth staff contains a quarter note F14, followed by eighth notes E14-D14, C14-B13, and a half note G1. The ninety-fifth staff shows a quarter note G14, followed by eighth notes F14-E14, D14-C14, and a half note G1. The ninety-sixth staff contains a quarter note A14, followed by eighth notes G14-F14, E14-D14, and a half note G1. The ninety-seventh staff shows a quarter note B14, followed by eighth notes A14-G14, F14-E14, and a half note G1. The ninety-eighth staff contains a quarter note C15, followed by eighth notes B14-A14, G14-F14, and a half note G1. The ninety-ninth staff shows a quarter note D15, followed by eighth notes C15-B14, A14-G14, and a half note G1. The hundredth staff contains a quarter note E15, followed by eighth notes D15-C15, B14-A14, and a half note G1. The hundred and first staff shows a quarter note F15, followed by eighth notes E15-D15, C15-B14, and a half note G1. The hundred and second staff contains a quarter note G15, followed by eighth notes F15-E15, D15-C15, and a half note G1. The hundred and third staff shows a quarter note A15, followed by eighth notes G15-F15, E15-D15, and a half note G1. The hundred and fourth staff contains a quarter note B15, followed by eighth notes A15-G15, F15-E15, and a half note G1. The hundred and fifth staff shows a quarter note C16, followed by eighth notes B15-A15, G15-F15, and a half note G1. The hundred and sixth staff contains a quarter note D16, followed by eighth notes C16-B15, A15-G15, and a half note G1. The hundred and seventh staff shows a quarter note E16, followed by eighth notes D16-C16, B15-A15, and a half note G1. The hundred and eighth staff contains a quarter note F16, followed by eighth notes E16-D16, C16-B15, and a half note G1. The hundred and ninth staff shows a quarter note G16, followed by eighth notes F16-E16, D16-C16, and a half note G1. The hundred and tenth staff contains a quarter note A16, followed by eighth notes G16-F16, E16-D16, and a half note G1. The hundred and eleventh staff shows a quarter note B16, followed by eighth notes A16-G16, F16-E16, and a half note G1. The hundred and twelfth staff contains a quarter note C17, followed by eighth notes B16-A16, G16-F16, and a half note G1. The hundred and thirteenth staff shows a quarter note D17, followed by eighth notes C17-B16, A16-G16, and a half note G1. The hundred and fourteenth staff contains a quarter note E17, followed by eighth notes D17-C17, B16-A16, and a half note G1. The hundred and fifteenth staff shows a quarter note F17, followed by eighth notes E17-D17, C17-B16, and a half note G1. The hundred and sixteenth staff contains a quarter note G17, followed by eighth notes F1

[illegible]

3rd time, Gtr 4: w/ Fill 1

End double-time feel

G5

C5 E5 C5

Chorus

A5

C5 E5 C5 A5 G5

Sold

your soul,

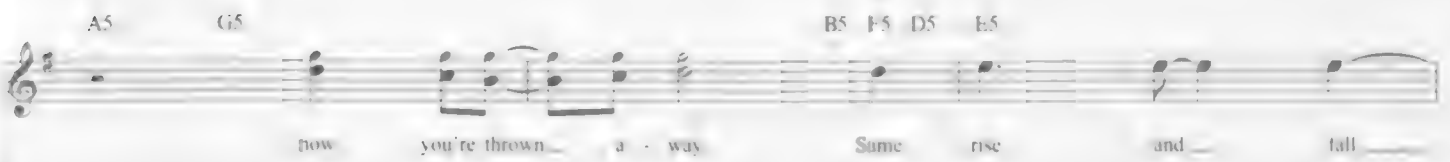
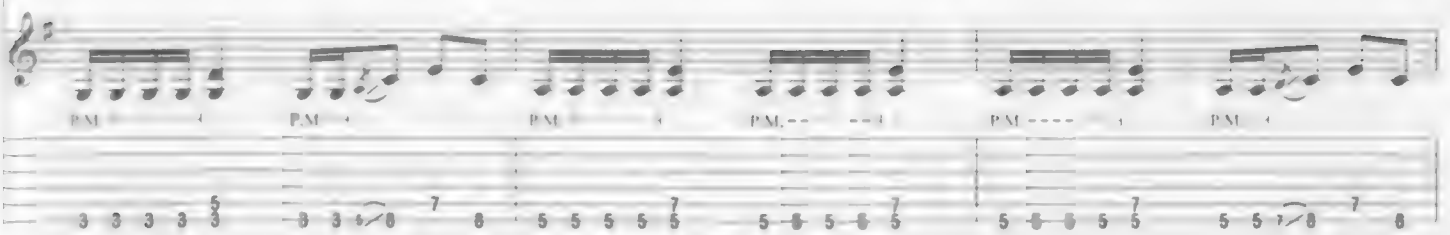
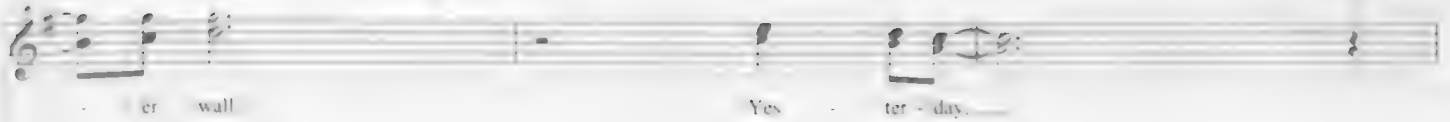
built

a high-

Fill 1 Gtr 4

C5 E5 C5 A5

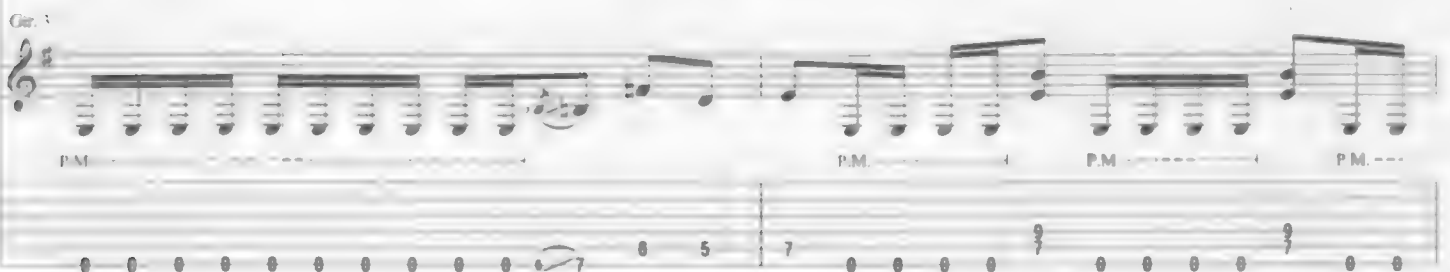
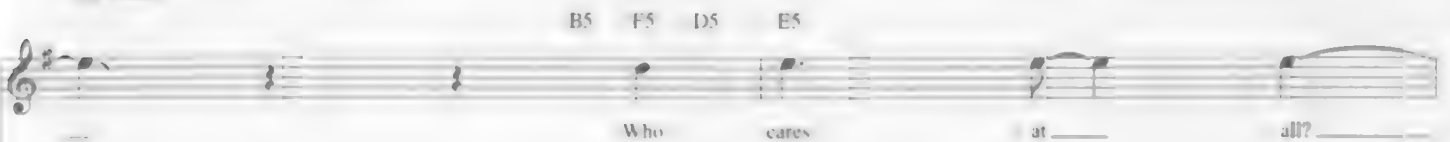
C5 E5 C5



*Set for dotted quarter note regeneration w 2 repeats.



Gtr 4-tacet



[illegible]

Bridge

Gr 3: w/ Rhy Fig. 2 (2 times)

B♭5 E5 G5 A5 B♭5 E5 G5 A5

The musical notation shows two staves. The first staff has a treble clef and contains notes corresponding to the lyrics "Guar - an - tee your name, you go and kill your-self.". The second staff has a bass clef and contains notes corresponding to the lyrics "The vul - tures feast a - round you still". Above the staves are chord markings: B♭5 E5 above the first staff, and G5 A5 B♭5 E5 above the second staff.

Guar - an - tee your name, you go and kill your-self. The vul - tures feast a - round you still

B♭5 E5 G5 A5 B♭5 E5 G5 A5

O - ver - dose on shame and in - se - cur - i - ty If one won't do, that fist - ful will.

Guitar Solo

Gr 3; w/ Rhy Fig 2 (1-3-4 times)

Ctr. 5 Bb5 E5 GS A5 Bb5 E5 GS A5
 (dist.)
 f
 w. w. ab. w. th
 9 9 9 9 9 9 9 12 12 12 12 12 12 15 14 14 14 14 14 15 15 15 15 17 17 19
 7 7 7 7 7 7 7 10 10 10 10 10 10 13 12 12 12 12 12 13 13 13 13 15 15 17

Bb5 E5

G5 A5 Bb5 E5

Gtr 3: w Rhy Fill 1

9 9 9 9 9 9 12
7 7 7 7 7 7 10 10

12 12 12 12 12 12 14
10 10 10 10 10 10 12 12

14 14 14 14 14 14 15
12 12 12 12 12 12 13

15 15 17 17
13 13 15 15

Gtr 3: w Rift B (2 times)

D5 B5 Bb5 E5 Bb5 A5 G5 E5
 15 14 12 12 12 12 12 12 14 12 15 14 15 14 15 14 0

D5 B5 Bb5 E5 Bb5 A5 G5 E5

15/14 12 12 12/14 12 14 12 12 12 12 12 14 12 12 12 12 14 12 14

[illegible]

Otr. 1

15

Git. 3' w Riff B (1st 2 meas., 2 times)

[illegible]

C5 D5 E5

12 14 12 14 15 15 15 12 14 12 14 15 15 14 12 14 12 15 15 15 15 12 12 14 12 15 15 15 15

bend bend bend

P.M. ----- 4

Gtr 3. w/ Riff B (1st 2 meas., 2 times)

D5 B5 Bb5 E5

0 0 0 12 15 12 15 12 17 15 12 12 17 12 17 15 12 12 15 12 15 17 15 12 17 15 12 17 17 15 12 12

bend bend bend

D5 B5 Bb5 E5

17 14 12 12 17 15 12 12 10 12 12 10 15 12 12 17 15 12 12 17 15 12 12 14 12 12 12 15 14 12 12

bend bend bend

Bb5 A5 G5 E5 Bb5 A5 G5

15 14 12 12 15 12 12 12 12 15 14 12 12 12 15 12 12 14 12 15 14 12 12 14 12 14 12 12 12 17 12 15 12 10 12 12 10 12 15 12 15

bend bend bend

P.M. P.M. P.M. P.M. P.M.

0 0

bend bend bend

E5 Bb5 A5 G5 E5 F5 NC

10 12 16 12 10 12 14 12 14 15 15 15 15 15 14 15

P.M. ----- 1

E5

w bar

grad. bend w bar

15 15 0 1 2 slack

Let ring -----

2 15

Interlude Double-time feel

Gtr 5 tacet

E5 F5 E5 D5 E5 G5 E5 D5 E5 F5 E5 D5 E5 G5 E5 D5 E5

Gtr 4

mf

Gtr 4

10 9 7 9 12 9 7 9

Gtr 3

7 8 7 5 7 10 7 5 7 8 7 5 7 10 7 5 7

End double-time feel

F5 E5

D5 E5

G5 E5

D5 E5

F5 E5

D5 E5

G5

E5 B

D5 A

Musical notation for the first system, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 16, 17, 16, 14, 16, 19, 14, 12.

Musical notation for the second system, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 9, 10, 9, 7, 9, 12, 9, 7, 9, 10, 9, 7, 9, 12, 9, 7.

Musical notation for the third system, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 9, 10, 9, 7, 9, 12, 9, 7, 9, 10, 9, 7, 9, 12.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 7, 8, 7, 5, 7, 10, 7, 5, 7, 8, 7, 5, 7, 10, 9, 7, 5, 6.

Verse

Gtrs. 1, 2 & 4 tacet

Gtr. 3: w/ Riff A (2 times)

E5

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

A5 Bb5 D5 A5 F5

Musical notation for the first line of the verse, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 7, 8, 7, 5, 7, 10, 7, 5, 7, 8, 7, 5, 7, 10, 9, 7, 5, 6.

3 Death scene,

black hearse, the lim - ou - sine, a grave filled with se - duc - tion

D.S. al Coda 2

E5

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

A5 Bb5 D5 A5 F5

Musical notation for the second line of the verse, including a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fret numbers: 7, 8, 7, 5, 7, 10, 7, 5, 7, 8, 7, 5, 7, 10, 9, 7, 5, 6.

Vac - cine,

fame — does the mur - der - ing. She builds up for de - struc - tion — So we

Coda 2

Outro

Gtr. 3: w. Riff B (2 times)

E5 F5 E5 A5 Bb5 D5 A5 F5 E5 D5 B5 Bb5 E5

Ad - dict - ed to the fame

Bb5 A5 G5 E5 D5 B5 Bb5 E5 Bb5 A5 G5 E5

Gtr. 3 Bb5 A5 G5 E5 Bb5 A5 G5 E5 E5 NC

P.M. P.M. P.M. -----

8 7 5 0 7 0 5 5 5 0 0 0 0 0 16 8 7 7 5 5 5 0 3 3

Gtr. 2 E5 F5 E5 D5 E5 G5 E5 D5 E5 F5 E5 D5 E5 G5 E5/B D5/A E5/B NC

16 17 16 14 16 19 16 14 16 17 16 14 16 10 11 12

Gtr. 1

9 10 9 7 9 12 9 7 9 10 9 7 9 12 9 7

Gtr. 4

9 10 9 7 9 12 9 7 9 10 9 7 9 12

Gtr. 3

8 7 5 7 10 7 5 7 8 7 5 7 10 7 5 7 10 7 5 7 10 7 5 7

Dream No More

Words and Music by James Hetfield and Lars Ulrich

Tune down 1 step
(low to high) D-G-C-F-A-D

Intro

Moderately slow ♩ = 98

G5

F#5

F5

Bb5

A5

Rhy. Fig. 1

*Gtr. 1 (dist.)

5 3 4 2 3 1 0 0 0 7 5 0

*Doubled throughout

G5

F#5

A5

Bb5

A5

End Rhy. Fig. 1

5 3 4 2 (4) 7 5 0 0 0 7 5 0

Gtr. 1: w/ Rhy. Fig. 1

G5

F#5

F5

Bb5

A5

RHYTHM

End RHYTHM

12 12 12 12 12 11 11 11 11 11 10 10 10 10 10

*Doubled throughout

G5

F#5

A5

12 12 12 12 12 11 11 11 11 11 12 12 12 12 12

A5

End Rhs. Fig. 2

698 1

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The' under A. The word 'The' is also written below the final D note.

BDS

AS

Find Kiff B

Riff B

End Riff B

The musical score consists of two systems. The first system, labeled 'Riff B', is in 2/4 time and features a melody on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system, labeled 'End Riff B', is in 4/4 time and features a bass line on a bass clef staff. The bass line consists of a sequence of numbers (5, 7, 0, 7, 7, 0, 5, 6, 5, 7, 0, 7, 0, 5, 6, 5, 7, 0, 7, 0, 5, 6, 0, 0, 0, 7) indicating fingerings or notes for a bass instrument.

B25

35

ES

The first system of musical notation for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth and quarter notes, starting on a G4 and ending on a G4. The bass line is indicated by numbers 5, 7, 7, 7, 7, 6, 6, 6, 7, 5, 6, and 2, which correspond to the notes on the piano keyboard.

ES

15-A

ES

B55

A5

I. He sleeps un-der black _ seas wait - ing, lies dream-ing in _ death

Ger 2

Rhy. FBI 1

End Rhy. FWH I

Rev. Fig. 3

Ger. 1

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each ending with a repeat sign. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. The first three measures of the bottom staff end with a repeat sign, and the fourth measure ends with a final note. The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the fourth measure. The tempo/mood 'P.M. -- 4' is indicated below the first measure.

Gr. 2: tacet E5 D5 A E5 Bb5 A5

He sleeps un-der cos - mos shak - ing, stars grant-ing his _____ breath

End Rhy. Fig. 3

PM ---4 PM ---4 PM ---4

5 7 7 7 5 0 0 5 7 7 7 5 0 0 5 5 7 7 7 5 0 0 5 0 0 0 5 0

Gr. 1: w/ Rhy. Fig. 3 Gr. 2: w/ Rhy. Fill 1

E5 D5 A E5 Bb5 A5

He wakes as the world _____ dies scream - ing, all hor - rors ar - rive.
 2 He sways in a - byss _____ re - turn - ing, in - hal - ing black _____ skies.

E5 D5 A E5 Bb5 A5

He wakes giv - ing earth _____ us bleed - ing, pure mad - ness a _____ live
 He shakes with a tor - ture burn - ing, all lost in his _____ eyes

Pre-Chorus E5 A5 E5 A5 Bb5 E5 A5 E5 A5 Bb5

And He haunts you, _____ and He binds your

PS 10 20

PS 10 20

Rhy. Fig. 4 End Rhy. Fig. 4

Rhy. Fig. 4 End Rhy. Fig. 4

6 3 6 3 0 5 5 0 5 6 6 6 3 6 3 0 5 5 0 5 6 6 15

Gtr 1: w Rhy Fig 4

E5 A5 E5 A5 Bb5

E5

A5 E5 A5 Bb5

Gtr 2 tacet

A5 Bb5

soul And He loathes you and re-claims it

w ambient delay Harm grad. dive w bar delay off

Chorus

A5 G5 E5 Bb5 G5 E5

E5

A5 E5 G#5 D# E5

G#5/D#

all You turn to

Rhy. Fig. 5

A5/E E5

Eb5/Bb

D5 A

Bb5 F

A5 E5

A5 E5

stone, can't look a way You

P.M.

G#5/D# E5

G#5/D#

A5/E E5

Eb5/Bb

D5 A

Bb5/F

turn to stone, mad ness they

End Rhy. Fig. 5

Interlude

Gtr. 1: w/ Riff Fig. 2

A5 B25

Gtr. 1: w/ Riff B (2 times)

A5 E5

say - - - - - C - thul - hu - a - wak - - - - - en

B25 A5 E5

B25 A5

E5

B25

A5

E5

12.

Interlude

Gtr. 2: w/ Riff A (2 times)

G5

B25

F5

A5 G5 E5

en - - - - -

Ardist

f *let ring* *let ring* *let ring*

Rhs. Fig. 6

End Rhs. Fig. 6

pp *PM*

A5 G5 E5 Bb5 G5 E5 F5 N.C.

The first system of musical notation for 'The Eyes of the World' is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: A5, G5, E5, Bb5, G5, E5, F5, and a whole note N.C. (Natural Chord). The bass line consists of eighth notes: 7, 5, 7, 10, 7, 10, 8, and a whole note 8. The notes are beamed in pairs: (7, 5), (7, 10), (8, 8).

Guitar Solo

E5

Bb5

C#5

The guitar solo is written on a single staff in treble clef. It begins with a series of eighth notes, followed by a wavy line indicating a vibrato or tremolo effect. The solo is divided into measures by vertical bar lines. Above the staff, the notes E5, Bb5, and C#5 are marked. Below the staff, the fret numbers 12, 14, and 15 are indicated. The solo concludes with a final note on the 12th fret.

Ring

let ring - 4

5 7 7 7

5 7 7 7

5 6

5 7 7 7

E5 Bb5 A5

let ring ----

15 12 15 12 15 14 14 12 14 12 14 12 14 12 14 12 16 12 12 16 12 14 12 14 14 12 14 15 14

End Riff C

let ring ----

5 7 7 7 7 5 7 7 7 5 6 8 8 8 7 5

Gtr. 1: w. Riff C

E5 Bb5 G5

14 16 15 16 14 16 15 16 14 16 15 16 12 14 12 14 12 11 11 12 11 9 11 9 7 9 7 6 6 7 6 4 6 4 2 2 12 2 0

E5 Bb5 A5

14 12 14 12 12 12 12 14 12 12 14 12 14 12 14 12 14

E5 Bb5 A5 E5

12 14 12 15 12 14 12 14 12 14 12 14 12 14 12 14 13 12

Gtr. 1

let ring --

5 7 7 7 7 8 8 8 7 8 8

Gtr. 1: w/ Rhy. Fig. 6 (4 times)

G5 F#5 F5

let ring

10 7 10 7 7 0 7 9 7 10 7 7 0 7 8 7 10 7 7 0 0

G5 F#5 F5

let ring

10 7 10 7 7 0 7 9 7 10 7 7 0 7 8 7 10 7 7 0 7

Gtr. 2: w/ Riff A (1st 3 meas., 3 times)

G5 F#5 F5

10 10 10 12 12 13 12 12 13 10 10 12 10 13 12 13 12 10 9

G5

(Gtr. 4 (dist.))

G5 F#5 F5

13 13 15 15 17 15 15 17 13 17 15 13 12 13 12 13 12

(cont. on middle staff)

Gtr. 1

10 10 10 12 12 13 12 12 13 10 10 12 10 13 12 13 12 10 9

(cont. on upper staff)

G5 F5

P.M.

Gtr. 1: w/ Rhy Fig 7

A5 G5 E5 Bb5 G5 E5 F5

Chorus

Gtr. 1 w/ Rhy Fig 5
Gtrs. 3 & 4 tacet

E5 A5/E G5/D# E5 G5/D# A5/E E5 Eb5/Bb D5 A Bb5 F

You turn to stone,

can't look ... a

A5/E E5 A5/E G5/D# E5 G5/D# A5/E E5 Eb5/Bb D5 A Bb5 F

way You turn to stone,

mad ness they

Gr. 1: w/ Rhy. Fig. 2

A5 Bb5

Gr. 1: w/ Riff B (2 times)

A5 E5

say. San-ty tak-en. seeth-ing dam-na-tion C-thul-hu a-wak-en (Wake!)

Bb5 A5 E5

Bb5 A5

Wing-ed sal-va-tion, death by cre-a-tion, C-thul-hu a-wak-en (Wake!) Dream-ing no more

E5

Bb5 A5

C-thul-hu a-wak-en (Wake!) Dream-ing no more

Gr. 1

let ring -- let ring -- let ring --

Outro

E5

A5

E5

A5

Bb5

E5

A5

E5

2 3 2 3 0 7 7 0 7 8 8 2 3 2 3 0 7 7 0

A5 Bb5

A5

G5

E5

Bb5

G5

E5

E5

NC

7 5 6 6 15 7 5 5 2 3 5 4 2

Halo on Fire

Words and Music by James Hetfield and Lars Ulrich

Intro

Moderately fast ♩ = 126

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 **Em BD#

Gtr. 3 (dist.)

Tablature for Gtr. 3 (dist.) showing notes 10/12, 10, 12, 11, 11, 12, 11.

Gtr. 2 (dist.)

Tablature for Gtr. 2 (dist.) showing notes 7/9, 7, 9, 9, 9, 12, 9.

Rhy. Fig. 1

Drum notation for Rhy. Fig. 1, including bass drum and snare patterns.

*Doubled throughout

**Chord symbols reflect implied harmonies

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em BD#

First system of guitar notation for the main body of the song.

Second system of guitar notation for the main body of the song.

Third system of guitar notation for the main body of the song, including Rhy. Fig. 1.

Gtr 1: w/ Rhy. Fig. 1

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em B/D#

End Riff A1

Gtr 1

12 10 12 11 11 11

Gtr 2

10 7 9 9 9 9

E5 C5 B5 E5 B5 Bb5 E5 C5 B5 Em B/D#

12 10 12 11 12 14 12

7 10 9 10 12 10

E5 G5 E5 G5 E5 G5 E5 Gtr 2 tacet C5 E5

Gtr 3

12 10

Gtr 2

10 7

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr 1

12 10 7 12 10 7 12 10

Riff B1

Em

Em/B Em/A# Em/B

End Riff B1

Solo (clean)

Riff C1

End Riff C1

p
let ring throughout

Riff B

End Riff B

(str 4 (clean))

Riff C

End Riff C

mp
let ring throughout

*Chord symbols reflect implied harmony.

Gtrs. 4 & 5: w/ Riffs C & C1

Em

Em/B Em/A# Em/B

O - bey...

Verse

Gtrs. 4 & 5: w/ Riffs C & C1 (1-3 4 times)
2nd time, Gtr. 6: w/ Fill 1

Em

Em/B Em/A# Em/B

O - bey
a - lure

Come, won't you stay?
Sweet - ness oh - scure

Sin - cere,
A - hide.

Fill 1

Gtr. 6

Em Em B Em A[♯] Em B

sin - cere. _____
a - bide. _____

All See ends in tears side En - dure De - prive.

Em Em B Em A[♯] Em B

en - dure de - prive to Thoughts feel most im - pure live Con - cede O - bev.

Em Em B Em A[♯] Em B

con - cede O - bev But both shall we bleed Just don't turn a way

Gtr 1

2 1 2

Chorus

Gtr 1: w/ Rhy Fig 1 (178 times)

Gtrs 2 & 3 w/ Riffs A & A1

E5 C5 B5 E5 B5 B[♭]5 E5 C5 B5 Em B/D[♯]

Oh! Hal - lo on fire, the mid-night knows it well

E5 C5 B5 E5 B5 B[♭]5 E5 C5 B5 Em B/D[♯]

Fast is de - sire, cre - ates an - oth - er hell

E5 C5 B5 E5 B5 B[♭]5 E5 C5 B5 Em B/D[♯]

fear to turn on the light, for the dark-ness won't go a - way

E5 C5 B5 E5 B5 B[♭]5 E5 C5 B5 N.C.

Fast is de - sire, Turn out the light, Ha - lo on fire

Interlude

Gtr. 1: w/ Rhy. Fig. 2

E5 G5 E5 G5 E5 G5 E5 G5 E5



Gtrs. 1 & 3: w/ Riffs B & B1

Gtrs. 4 & 5: w/ Riffs C & C1 (2 times)

Em

Em B Em A# Em B



Em

Em/B

Em/A#

Em/B



2. Al - lure...

2

A5 B5

A5 B5

G5 A5

F#5 G5

End Rhy. Fig. 3



Bridge

Gtr. 1: w/ Rhy. Fig. 3 (4 times)

A5 B5

A5 B5

G5 A5

F#5 G5



Prayers can - not get through.

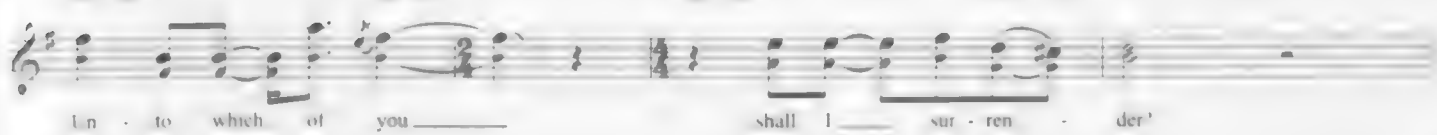
re - turn to send - er

A5 B5

A5 B5

G5 A5

F#5 G5



Un - to which of you

shall I sur - ren - der?

A5 B5 A5 B5 G5 A5 F#5 G5

Light - ing up the skies, wick - ed per - fee - tion

Gr. 3

Kit DI

0/10

8 7 9 7

Gr. 2

Riff D

The image shows a musical score for guitar, labeled 'Gr. 2' and 'Riff D'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The top staff contains a whole rest, followed by a measure with a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff contains a whole rest, followed by a measure with a quarter note G2, a quarter note A2, and a quarter note B2. The time signature is 4/4.

[illegible]

Gr. 1: w/ Rhy Fig 4

Gr. 1

F#5

(7)

10 8 7 9 7

Gtr 2

Measures 15-19 of the guitar 2 part. Measure 15: Treble clef, key signature of one sharp (F#), quarter rest. Measure 16: Treble clef, key signature of one sharp (F#), whole rest. Measure 17: Treble clef, key signature of one sharp (F#), quarter note G4 (first line), quarter note A4 (second line), quarter note B4 (third line), quarter note C5 (fourth line). Measure 18: Treble clef, key signature of one sharp (F#), quarter note B4 (third line), quarter note A4 (second line), quarter note G4 (first line), quarter note F#4 (first space). Measure 19: Treble clef, key signature of one sharp (F#), quarter note F#4 (first space), quarter note E4 (first line), quarter note D4 (first space), quarter note C4 (first line). Fingering: 15, 17, 18, 19.

Gtrs. 2 & 3 tacet

G5

F#5

Too dark to sleep, can't slip a way

End Riff D1

End Riff D

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1 w Rhy. Fig. 5 (2 times)

G5

F#5

O - pen or close, my eyes be - tray

G5

F#5

Be - yond the black. Come, won't you stay?

Interlude

E5

G5 E5 G5 E5

P.M.

G5 E5 G5 F#5 F5 F#5

G5 E5 G5 E5 G5 E5

G5 E5 G5 F#5 F5 F#5

Rhy. Fig. 6

End Rhy. Fig. 6

Play 5 times

P.M.-----| P.M.-----| P.M.-----|

0 5 5 0 5 4 3 2 | 5 0 5 5 0 5 0 0 | 0 5 5 0 5 4 3 2

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

G5

Gtrs. 2 & 3: w/ Riffs D & D1

F#5

Gtr. 1 (dist.)

f

0 7 9 | 0 9 11 | 0 11 | 12 | 0 12 14 | 12 16 | 16

Gtr. 7 (dist.)

f

0 9 10 | 0 10 12 | 0 12 | 14 | 0 14 15 | 14 17 | 16

G5

F#5


f

0 6 7 | 0 7 9 | 0 11 | 12 | 0 12 14 | 12 16 | 16

0 9 10 | 0 10 12 | 0 12 | 14 | 0 14 15 | 14 17 | 16

The second system of musical notation for 'The Little Boat' is shown. It consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, and rests. The system is divided into two measures by a vertical bar line. The first measure contains the first staff and the first part of the second staff. The second measure contains the second part of the first staff and the second part of the second staff. The notes are as follows:

Measure	Staff	Notes (from left to right)
1	Upper	G4, A4, B4, C5, B4, A4, G4
	Lower	F3, E3, D3, C3, B2, A2, G2
2	Upper	F4, E4, D4, C4, B3, A3, G3
	Lower	F3, E3, D3, C3, B2, A2, G2



0 7 9 0 9 11 0 11 12 0 12 14 12 17 16

The first system of musical notation for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each with a whole note. The first measure has a whole note G4, and the second measure has a whole note A4. The lower staff is in bass clef and contains two measures of music, each with a whole note. The first measure has a whole note G2, and the second measure has a whole note A2. The notes are represented by stylized, dark, leaf-like shapes.

E5 G5 E5 G5 E5

GS ES GS FS FS FS

GS ES GS ES GS ES

[illegible]

Ger. 5

16

Oct. 7



The musical score for Oct. 7 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a quarter note C5 and a quarter note D5. The bottom staff is a bass clef with a key signature of one sharp. It begins with a bass clef and a key signature of one sharp. The melody starts with a quarter note G3, followed by a quarter note A3, and then a half note B3. A slur covers the next two measures, which contain a quarter note C4 and a quarter note D4.

Gr. 1

P.M.

Gtr 7 & 8 tacet

G5 E5 G5 F#5 F5 F#5 G5 E5 G5 E5 G5 E5

Gtr 6

12 15 15 15 14 12 14 12 14 7 9 7 0 9 9 7 9 7 X 9 9 0 9 7

G5 E5 G5 F#5 F5 F#5 G5 E5 G5 E5 G5 E5 G5 E5 G5 F#5 F5 F#5

9 7 0 9 9 0 9 7 9 7 0 9 7 9 0 14 14 X 14 14 X 14 14 14 14 12 14 12 12 12 14 12 12 14

Interlude

E5 G5 F5 Gtr 6 tacet G5 E5

Gtr 6

12 14

Gtr 1

2 2 12 10 9 7 (9) 2 2 12 10 9 7 (9)

E5 G5 E5 G5 E5

Gtr 1

2 2 12 10 9 7 (9) 2 2 12 10 9 7 (9)

615

Gm B3

65

65

Cum B2

CS

[illegible]

Hastm.

12	5	5	7	12	7	7
----	---	---	---	----	---	---

Printed in Great Britain

G

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line is indicated by a single flat symbol (B-flat) below the staff, suggesting a simple accompaniment.

[illegible]

65

Gm B2

CS

G5

Hager.

12	7	12	12
----	---	----	----

5 0 5 5 0 5 5 0 5 5 0 5

3 6 3 3

125

RUE

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, and G5. The first four notes are beamed together, and the last four notes are also beamed together. A fermata is placed over the final G5 note. Above the staff, there are two horizontal lines with a wavy, water-like pattern. A dynamic marking of 'f' (forte) is placed below the first note.

5 5 5 8 10 10 12 (12) 5 8 15 10 12 (12)

Rhy. Fig. 7

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first measure is a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The second measure is a half note C5, a quarter note D5, and a quarter note E5. The third measure is a half note F5, a quarter note G5, and a quarter note A5. The fourth measure is a half note Bb5, a quarter note C6, and a quarter note D6. The fifth measure is a half note E6, a quarter note F6, and a quarter note G6. The sixth measure is a half note A6, a quarter note Bb6, and a quarter note C7. The seventh measure is a half note D7, a quarter note E7, and a quarter note F7. The eighth measure is a half note G7, a quarter note A7, and a quarter note Bb7. The ninth measure is a half note C8, a quarter note D8, and a quarter note E8. The tenth measure is a half note F8, a quarter note G8, and a quarter note A8. The eleventh measure is a half note Bb8, a quarter note C9, and a quarter note D9. The twelfth measure is a half note E9, a quarter note F9, and a quarter note G9. The thirteenth measure is a half note A9, a quarter note Bb9, and a quarter note C10. The fourteenth measure is a half note D10, a quarter note E10, and a quarter note F10. The fifteenth measure is a half note G10, a quarter note A10, and a quarter note Bb10. The sixteenth measure is a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure is a half note F11, a quarter note G11, and a quarter note A11. The eighteenth measure is a half note Bb11, a quarter note C12, and a quarter note D12. The nineteenth measure is a half note E12, a quarter note F12, and a quarter note G12. The twentieth measure is a half note A12, a quarter note Bb12, and a quarter note C13. The twenty-first measure is a half note D13, a quarter note E13, and a quarter note F13. The twenty-second measure is a half note G13, a quarter note A13, and a quarter note Bb13. The twenty-third measure is a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure is a half note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure is a half note Bb14, a quarter note C15, and a quarter note D15. The twenty-sixth measure is a half note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure is a half note A15, a quarter note Bb15, and a quarter note C16. The twenty-eighth measure is a half note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure is a half note G16, a quarter note A16, and a quarter note Bb16. The thirtieth measure is a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure is a half note F17, a quarter note G17, and a quarter note A17. The thirty-second measure is a half note Bb17, a quarter note C18, and a quarter note D18. The thirty-third measure is a half note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure is a half note A18, a quarter note Bb18, and a quarter note C19. The thirty-fifth measure is a half note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure is a half note G19, a quarter note A19, and a quarter note Bb19. The thirty-seventh measure is a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure is a half note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure is a half note Bb20, a quarter note C21, and a quarter note D21. The fortieth measure is a half note E21, a quarter note F21, and a quarter note G21. The forty-first measure is a half note A21, a quarter note Bb21, and a quarter note C22. The forty-second measure is a half note D22, a quarter note E22, and a quarter note F22. The forty-third measure is a half note G22, a quarter note A22, and a quarter note Bb22. The forty-fourth measure is a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure is a half note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure is a half note Bb23, a quarter note C24, and a quarter note D24. The forty-seventh measure is a half note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure is a half note A24, a quarter note Bb24, and a quarter note C25. The forty-ninth measure is a half note D25, a quarter note E25, and a quarter note F25. The fiftieth measure is a half note G25, a quarter note A25, and a quarter note Bb25. The fifty-first measure is a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure is a half note F26, a quarter note G26, and a quarter note A26. The fifty-third measure is a half note Bb26, a quarter note C27, and a quarter note D27. The fifty-fourth measure is a half note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure is a half note A27, a quarter note Bb27, and a quarter note C28. The fifty-sixth measure is a half note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure is a half note G28, a quarter note A28, and a quarter note Bb28. The fifty-eighth measure is a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure is a half note F29, a quarter note G29, and a quarter note A29. The sixtieth measure is a half note Bb29, a quarter note C30, and a quarter note D30. The sixty-first measure is a half note E30, a quarter note F30, and a quarter note G30. The sixty-second measure is a half note A30, a quarter note Bb30, and a quarter note C31. The sixty-third measure is a half note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure is a half note G31, a quarter note A31, and a quarter note Bb31. The sixty-fifth measure is a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure is a half note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure is a half note Bb32, a quarter note C33, and a quarter note D33. The sixty-eighth measure is a half note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure is a half note A33, a quarter note Bb33, and a quarter note C34. The seventieth measure is a half note D34, a quarter note E34, and a quarter note F34. The seventy-first measure is a half note G34, a quarter note A34, and a quarter note Bb34. The seventy-second measure is a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure is a half note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure is a half note Bb35, a quarter note C36, and a quarter note D36. The seventy-fifth measure is a half note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure is a half note A36, a quarter note Bb36, and a quarter note C37. The seventy-seventh measure is a half note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure is a half note G37, a quarter note A37, and a quarter note Bb37. The seventy-ninth measure is a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure is a half note F38, a quarter note G38, and a quarter note A38. The eighty-first measure is a half note Bb38, a quarter note C39, and a quarter note D39. The eighty-second measure is a half note E39, a quarter note F39, and a quarter note G39. The eighty-third measure is a half note A39, a quarter note Bb39, and a quarter note C40. The eighty-fourth measure is a half note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure is a half note G40, a quarter note A40, and a quarter note Bb40. The eighty-sixth measure is a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure is a half note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure is a half note Bb41, a quarter note C42, and a quarter note D42. The eighty-ninth measure is a half note E42, a quarter note F42, and a quarter note G42. The ninetieth measure is a half note A42, a quarter note Bb42, and a quarter note C43. The hundredth measure is a half note D43, a quarter note E43, and a quarter note F43. The hundred-first measure is a half note G43, a quarter note A43, and a quarter note Bb43. The hundred-second measure is a half note C44, a quarter note D44, and a quarter note E44. The hundred-third measure is a half note F44, a quarter note G44, and a quarter note A44. The hundred-fourth measure is a half note Bb44, a quarter note C45, and a quarter note D45. The hundred-fifth measure is a half note E45, a quarter note F45, and a quarter note G45. The hundred-sixth measure is a half note A45, a quarter note Bb45, and a quarter note C46. The hundred-seventh measure is a half note D46, a quarter note E46, and a quarter note F46. The hundred-eighth measure is a half note G46, a quarter note A46, and a quarter note Bb46. The hundred-ninth measure is a half note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure is a half note F47, a quarter note G47, and a quarter note A47. The hundred-first measure is a half note Bb47, a quarter note C48, and a quarter note D48. The hundred-second measure is a half note E48, a quarter note F48, and a quarter note G48. The hundred-third measure is a half note A48, a quarter note Bb48, and a quarter note C49. The hundred-fourth measure is a half note D49, a quarter note E49, and a quarter note F49. The hundred-fifth measure is a half note G49, a quarter note A49, and a quarter note Bb49. The hundred-sixth measure is a half note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure is a half note F50, a quarter note G50, and a quarter note A50. The hundred-eighth measure is a half note Bb50, a quarter note C51, and a quarter note D51. The hundred-ninth measure is a half note E51, a quarter note F51, and a quarter note G51. The hundred-tieth measure is a half note A51, a quarter note Bb51, and a quarter note C52. The hundred-first measure is a half note D52, a quarter note E52, and a quarter note F52. The hundred-second measure is a half note G52, a quarter note A52, and a quarter note Bb52. The hundred-third measure is a half note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure is a half note F53, a quarter note G53, and a quarter note A53. The hundred-fifth measure is a half note Bb53, a quarter note C54, and a quarter note D54. The hundred-sixth measure is a half note E54, a quarter note F54, and a quarter note G54. The hundred-seventh measure is a half note A54, a quarter note Bb54, and a quarter note C55. The hundred-eighth measure is a half note D55, a quarter note E55, and a quarter note F55. The hundred-ninth measure is a half note G55, a quarter note A55, and a quarter note Bb55. The hundred-tieth measure is a half note C56, a quarter note D56, and a quarter note E56. The hundred-first measure is a half note F56, a quarter note G56, and a quarter note A56. The hundred-second measure is a half note Bb56, a quarter note C57, and a quarter note D57. The hundred-third measure is a half note E57, a quarter note F57, and a quarter note G57. The hundred-fourth measure is a half note A57, a quarter note Bb57, and a quarter note C58. The hundred-fifth measure is a half note D58, a quarter note E58, and a quarter note F58. The hundred-sixth measure is a half note G58, a quarter note A58, and a quarter note Bb58. The hundred-seventh measure is a half note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure is a half note F59, a quarter note G59, and a quarter note A59. The hundred-ninth measure is a half note Bb59, a quarter note C60, and a quarter note D60. The hundred-tieth measure is a half note E60, a quarter note F60, and a quarter note G60. The hundred-first measure is a half note A60, a quarter note Bb60, and a quarter note C61. The hundred-second measure is a half note D61, a quarter note E61, and a quarter note F61. The hundred-third measure is a half note G61, a quarter note A61, and a quarter note Bb61. The hundred-fourth measure is a half note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure is a half note F62, a quarter note G62, and a quarter note A62. The hundred-sixth measure is a half note Bb62, a quarter note C63, and a quarter note D63. The hundred-seventh measure is a half note E63, a quarter note F63, and a quarter note G63. The hundred-eighth measure is a half note A63, a quarter note Bb63, and a quarter note C64. The hundred-ninth measure is a half note D64, a quarter note E64, and a quarter note F64. The hundred-tieth measure is a half note G64, a quarter note A64, and a quarter note Bb64. The hundred-first measure is a half note C65, a quarter note D65, and a quarter note E65. The hundred-second measure is a half note F65, a quarter note G65, and a quarter note A65. The hundred-third measure is a half note Bb65, a quarter note C66, and a quarter note D66. The hundred-fourth measure is a half note E66, a quarter note F66, and a

[illegible]

End Riff

End Riff, Fig. 7

End Riff, Fig. 7

D5



bye

Hel - lo dark - ness, — say good -

Guitar Solo

Ger. 1: w Rhy Fig. 7 (4 times)
DS

DS

bye.

Clar. 6

5 6 10 5 6 10 5 6 10 12 10 12 12 10 12 12 10 12

C5

10 9 12 10 9 12 10 8 10 0 10 9 7 9 5 7 6 0

D5

semi-P.H. semi-P.H.

6 7 5 5 6 7 5 5 6 7 5 5 6 7 5 5 6 7

semi-P.H.

(7) 5 5 6 7 7 12 10 12 12 12 10 12 12 10 12 10 12 10

C5

D5

semi-P.H.

12 12 10 12 10 12 10 12 10 12 12 10 12 10 12 10 12

P.M.

10 8 10 12 12 12 12 12 10 10 10 12 12 10 10 12 10 10 12 10 10 12 10 10 12

10 12 10 10 12 12 10 12 10 12 10 0 12 10 12 | 10 12 10 12 10 14 10 12 10 12 10 14 10 12 10 12

C5 D5

10 12 10 14 10 12 10 12 12 10 12 10 12 10 12 | 10 12 12 10 12 10 12 12 12 10 12 12 12 10 12

10 13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10

10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 | 10 10 12 10 12 10 10 10 12 10 12 10

C5

10 10 12 10 12 10 10 10 12 10 12 10 13 13 12 13 12 12 10 12 | 10 13 13 12 13 12 12 10 12 10 10 13

let ring let ring

Outro

D5

G5

D5

G5

Utr. 6

Gr. 1

D5

G5

C5 G

A tempo

D5/A

F5/C

D5/A

F5/C

D5/A

F5 C

D5 A

D A

NC

Words and Music by James Hetfield and Lars Ulrich

1. 2. 3.

Ger. 1: w. Rhy. Fig. 1 (8 times)

Left: Fig. 1
Right: Fig. 1

End Rhv Fig. 1 Ctr 2 (dist.)

T
A
B

P M

Play 4 times * (tests 1 & 2)

* (composite arrangement)

D5 C5 D5

FS ES DS FS ES

47-

*E5

Bb5

G5 E5

Bb5

E5

E5

Plus 4 times

End Rhs. Fig. 2

Rhs. Fig. 2

let ring -- | let ring -- | let ring -- |

P.M. ----- | P.M. ----- |

*Chord symbols reflect implied harmony.

E5

D5

C5

D5

F5

E5

D5

F5

E5

Rhs. Fig. 3

let ring -----

Rhs. Fig. 3A

D5

C5

D5

F5

E5

D5

F5

Em

End Rhs. Fig. 3

let ring -----

End Rhs. Fig. 3A

Verse

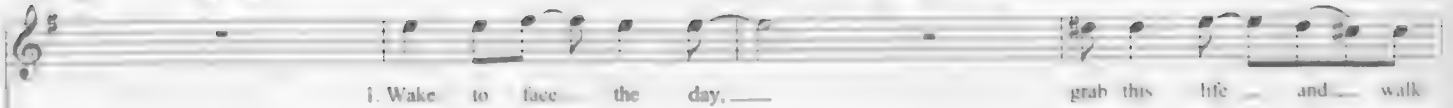
E5

D5 C5

E5

D5 C5

B5

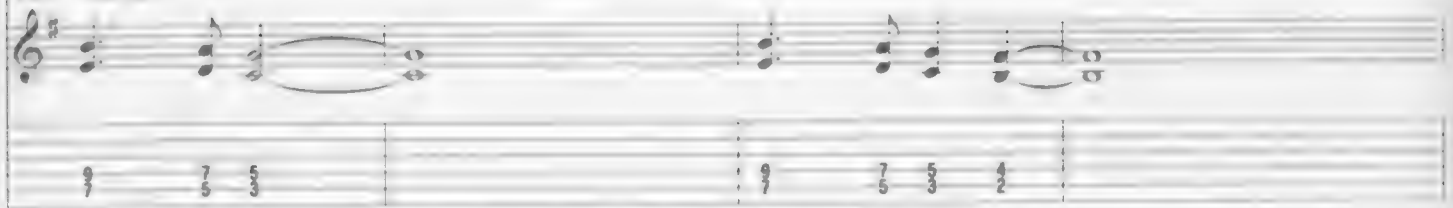


I. Wake to face the day, ___

grab this life ___ and ___ walk

Gtr.

1 & 2 Rhy. Fig. 4



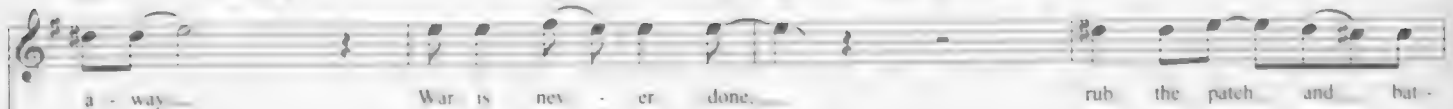
E5

D5 C5

E5

D5 C5

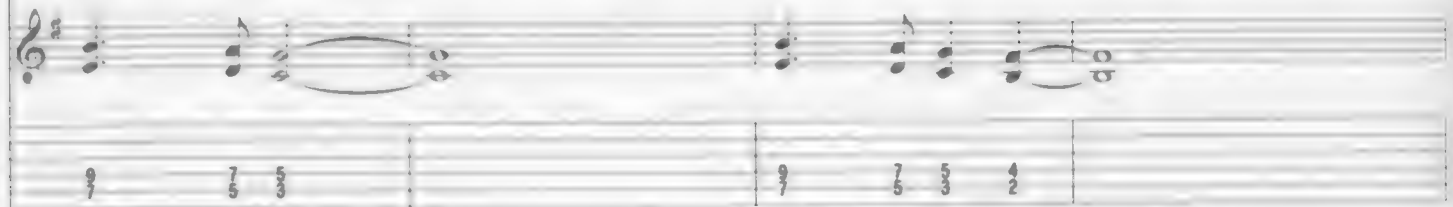
B5



a - way ___

War is nev - er done, ___

rub the patch and bat -



E5

D5 C5

E5

D5 C5

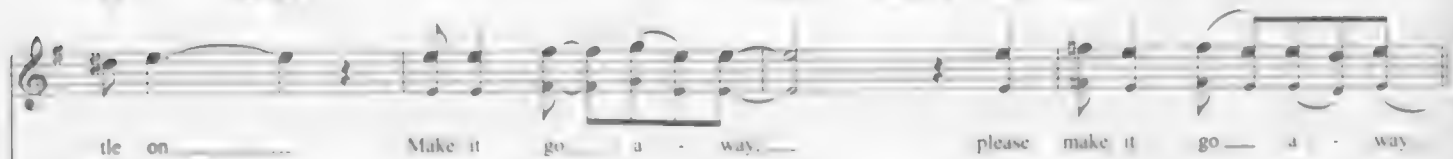
D5

F5

E5

D5

F5



tle on ___

Make it go a - way, ___

please make it go a - way

Gtr. 4

Riff A1

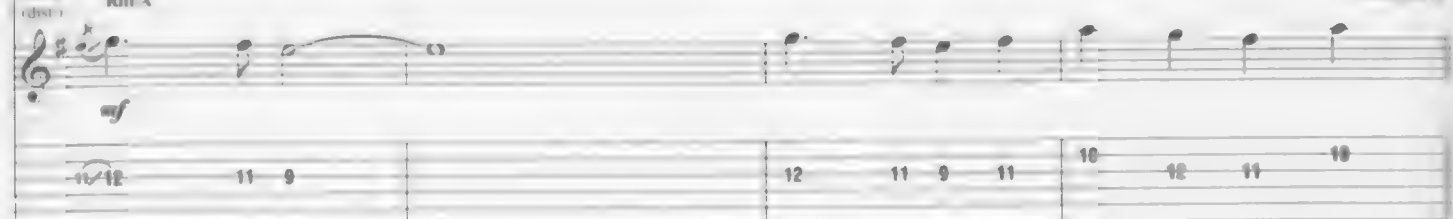
End Riff A1



Gtr. 3

Riff A

End Riff A



Gtr.

End Rhy. Fig. 4



Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5 Bb5 G5 E5 Bb5 E5

F5

Gtrs. 3 & 4: tacet

E5

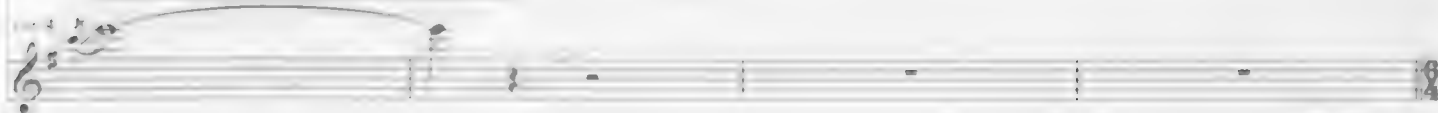
Bb5 G5 E5 Bb5 E5

F5



FILL 1A

End FILL 1A



12/17

FILL 1

End FILL 1



12

8

G5 E5
Rhy. Fig. 5

G5 E5 G5

Bb5

G5 E5

G5 E5 G5

Bb5

A5

G5 A5

End Rhy. Fig. 5



P.M. ---

P.M. ---

3 2 2 2 3 0 3 0 3 3 2 2 2 2 3 0 3 0 3 2 2 2 2 3 3 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

G5 E5

G5 E5 G5

Bb5

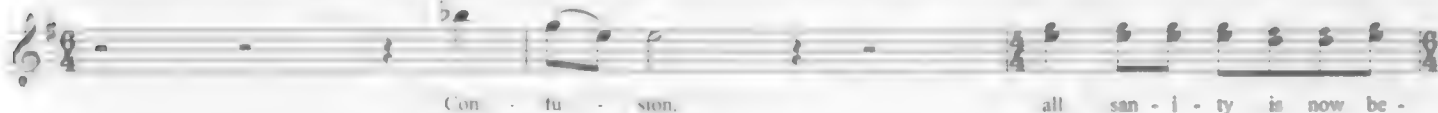
G5 E5

G5 E5 G5

Bb5

A5

G5 A5



Con - fu - sion,

all san - i - ty is now be -

G5 E5

G5 E5 G5

Bb5

G5 E5

G5 E5 G5

Bb5

A5

G5 A5



yond me

De - lu - sion,

all san - i - ty is but a

Verse

Gtrs. 1 & 2: w. Rhy. Fig. 4

E5 D5 C5 E5 D5 C5 B5

2 Leave the bat - tle field, yet its hor - rors nev -

E5 D5 C5 E5 D5 C5 B5

er heal - Com-ing home — from war, — piec-es don't — fit an -

Gtrs. 3 & 4: w. Riffs A & A1

E5 D5 C5 E5 D5 C5 D5 F5 E5 D5 F5

y - more — Make it go — a - way, — please make it go — a - way

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 3 & 4: w. Fills 1 & 1A

Gtr. 5: tacet

E5 Bb5 G5 E5 Bb5 E5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5 Bb5 G5 E5 Bb5 E5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

Bridge

NC.

Bb5

E5

Fa - ther, please come home

Gtrs. 1 & 2

Rhy. Fig. 6

Shell - shocked, all I've known

NC.

Bb5

E5

Shell - shocked, all I've known

Shell - shocked, all I've known

NC

Bb5

La ther. please come home

End Rhy. Fig. 6

Interlude

E5

Bb5

E5

A5

Bb5

E5

Fig. 1 RIT B

Bb5

E5

A5

G5

E5

Verse

3. La - bel him a dead - wood sol - dier now, _ cast a - way and left to _ roam _

Rap - id is the road to sac - ri - fice, just takes long - er to come _ home. _ Come home.

F.S.

a w a h w a h

22

B25

P.M.

Bb5

P M. - - - 4

side me. Trapped in a mem - o - ry for - ev - er My life the

F5 F#5 D#5 F5 E5 Bb5 G5 E5 Bb5 E5 F5

war that nev-er ends.

P.M. -----

let ring - let ring - let ring -

P.M. -----

[illegible]

Intro

(Ctr. 1: w Rhy Fig. 1 (2 times))

E5 C B E5 B B^b E5 F5
 Gtr. A 2
 0 3 2 0 2 1 0 1 0 0 0 2 1 0 1

ManUNkind

Words and Music by James Hetfield, Lars Ulrich and Robert Trujillo

Intro

Moderately ♩ = 124

Chords: *A D5/A Am C/A G/A

Ctr 1 (slight dist.)

mp
*w/ fingers
**w/ wah-wah

TAB

*Chord symbols reflect overall harmony
**Used as filter

Chords: C/A G/A A

1 2

Faster ♩ = 137

***Gtrs. 2 & 3 (dist.)

***Composite arrangement

Ctr 3 (tacet)

Chords: B5 E5 F5 A5

ms. 2 & 3

PM ----- 4

[illegible]

(. . .)
 F#5

1 2
 ES F5 F#5 A5 ES F5 F#5 A5

Gtr. 2

1/4 1/4 1/4

2 4 2 4 3 0 2 4 2 3 3 0 2 4 2 3 3 0 2 3 4 7 3 4 2 7

Gtr. 1

2 3 4 7 3 4 2 7

F#5 G5 F#5 A5 F#5
 Chorus 2 & 3 Play 4 times RHYTHM
 let ring 4 P.M. P.M. P.M. P.M.

ASF#5

ES
End RIFF A

P.M. P.M. P.M. P.M. P.M. P.M.

Verse

Gtrs 2 & 3, w/ Riff A

F#5

A5 F#5



1 Cha - os, a - wait - ing for Ad - am's re - turn
2 Gar - den of E - den, so sim - ple and pure



Mad - ness, smil - ing as we watch it burn
Greed - y, need - y, we must we have more, I've be

Chorus

F#5

A5

B5

E5

F#5

A5



come hos - tage to my mind



I left my self be hind Blind lead blind



To Coda

A5

C#5

E5

F#5

A5



quest to find faith in man - (un) -



F#5 E5 F5 F#5 A5

kind. _____

14

2 4 2 3 4 3 0 2 4 2 3 4 3 0 2 4 2 3 4 3 0 0 3 2 7 5 0

*Harm. ----- 4

3/4 4/5 5/6 7/8 9/11 \

Pitch B F D F G#

*Gradually slide finger up string length while picking on fret(s) indicated.

Gtrs. 2 & 3 F#5 G5 F#5 A5 F#5 G5 F#5 D.S. al Coda A5

2 4 2 3 4 3 2 4 2 3 2 5 0 2 4 2 3 4 3 2 4 2 3 2 5 0

⊕ Coda

Interlude
Faster ♩ = 154 (♩ = ♩)

kind. _____

Qtr. 2

Qtr. 3

Qtr. 3 tacet

F#5 F#(b5) B5 F#5 G5 F#5 A5 F#5

0 2 2 2 4 0 2 2 2 3 0 2 2 2 2 3 2 2 5 2 2

Chorus 1

F#(b5) F#m B5 A6 B5

0 2 2 2 4 | 0 2 2 2 3 | 0 2 2 2 0 | 4 2 | 4 0 2

Chorus 2 & 3

F#5 F#(b5) B5 F#5 G5 F#5 A5 F#5

0 2 2 2 4 | 0 2 2 2 3 | 0 2 2 2 2 | 3 2 2 5 2 2

Chorus 3

F#(b5) F#m B5 A6 B5

0 2 2 2 4 | 0 2 2 2 3 | 0 2 2 2 0 | 4 2 | 4 0 2

Verse
Half-time feel

3. Fas - ci - nate, part - ner of in -

let ring --- P.M. ---

0 2 2 2 2 | 0 2 2 2 2 | 0 2 2 2 2 | 0 2 2 2 2

*w/ echo set for quarter-note regeneration w/ 5 decaying repeats

A5 E5 F#5

san - ti - ty, Dec - i - mate,

let ring --- P.M. ---

2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2 | 2 2 2 2 2

**As before

G5 F#5 A5 F#5 D5 C#5 B5 A5 B5 C#5 F#5

les - sons we nev - er learn Dom - i - nate.

let ring P.M. 1

let ring P.M. 1

0 2 2 2 2 2 2 3 2 2 5 2 2 5 4 2 0 2 4 0 2 2 2 2 2 0 2

*As before

A5 E5 F#5

kill - ing of the in - no - cence De - vi - ate.

let ring P.M. 1

let ring P.M. 1

let ring P.M. 1

let ring P.M. 1

let ring P.M. 1

2 2 2 2 2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 0 2

**As before

G5 F#5 A5 F#5 D5 C#5 B5 A5 B5

and to dust you re - turn.

let ring P.M. 1

let ring P.M. 1

2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 3 2 2 5 2 2 5 4 2 0 2 14

End half-time feel

Interlude

F#5 F#(b5) B5 F# G5 F#5 A5 F#5

Yeah.

RIT B

0 2 2 2 4 0 2 2 2 3 0 2 2 2 2 3 2 2 5 2 2 0 2 2 2 4

***As before

F#m5 F#m B5 A6 B5 F#5 F#(b5) B5/F#

End Riff B

G5 F#5 A5 F#5 F#(b5) F#m B5 A6 B5

Chorus
D5 B5

Seized by the day, fro - zen

Riff C
mf w-wah-wah

Riff C 1
mf w-wah-wah

Rhs. Fig. 2
mf

98

Guitar Solo

Gtrs. 2 & 3: w/ Riff B (2 times)

Gtr. 4: tacet

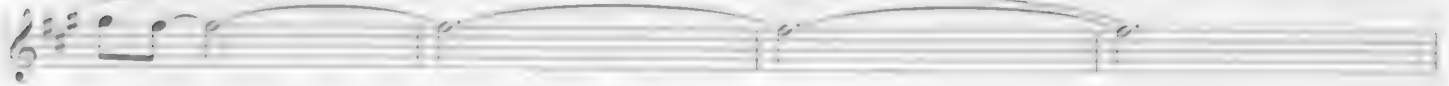
F#5

F#(b5)

B5 F#

G5 F#5

A5 F#5



voc. b (dist.)



w/ wah-wah

1 4

1 4

1 4

1 4

1 4

1 4

1 4

16

14



4

Gtr. 5: tacet

F#(b5)

F#m

B5

A6 B5



1

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

1 1/2

16

16

16

16

16

16

16

16

16

16

16

14

w/ bar

17

17



F#5

F#(b5)

B5 F#

G5 F#5

A5 F#5

Harm.



3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

*As before

G# B

slack



F#(b5)

F#m

B5

A6 B5

1 4

1 4

1 4

1 4

1 4

1 4

1 4

1 4

1 4

1 4

1 4

1 4

GS AS

F29

65 45

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of a series of eighth and sixteenth notes, often beamed together in groups of three or four. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines.

1995, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26

The second system of musical notation for 'The Rose Tree' in G major. It consists of two staves. The upper staff is in treble clef and contains a melody with a repeat sign. The lower staff is in bass clef and contains a bass line with a repeat sign. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and repeat signs.

EBS

FS

EBS

G5

15

E2.5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The bottom staff is in bass clef and contains a bass line with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The score is marked with 'P.M.' in two places. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

GS AS

EBS

FS

EBS

25 F25

CS

The second system of the musical score for 'The Rose Tree' is shown. It consists of a vocal line on a treble clef staff and a guitar line on a single-line staff. The vocal line continues with a melody of eighth and quarter notes, ending with a quarter rest. The guitar line features a sequence of chords and single notes, including a triplet of eighth notes (17, 16, 17) and a series of descending notes (15, 14, 12, 14). The system concludes with a final chord (16, 14, 16) and a 1/4 note rest.

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The tempo is marked 'Moderato' and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody.

[illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the third measure. The score includes a treble clef, a key signature of one flat, and a common time signature. The notes are written on a five-line staff. The lyrics are written in a simple, sans-serif font. The score is a black and white print.

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first six measures of the melody, which ends with a repeat sign. The second system contains the next six measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'P.M.' (Poco Moderato) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. The lyrics 'The Rose Tree' are written below the melody. The score is arranged for a single melodic line, with a guitar accompaniment part indicated by a dashed line and the text 'P.M.'.

End half-time feel

GS F#5 A5 F#5 F#(b5) F#5 A5 B5 NC

17

14 14 17 14 16 14 14 17 14 16 14 16 14 17 14 16 14 16

1 1 2 hold bend

(14) (17)

The first system of musical notation for 'The Rose Tree' is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains five measures of music: four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and a final measure with a whole note G4. The bottom staff is a single-line bass staff with five measures of fingerings: 3 2 2 5 2 2, 0 2 2 2 4, 0 2 2 2 3, 0 2 2 0 0, and a final measure with a double bar line and a 4-measure rest.

Chorus

Gtrs. 2 & 3: tr Rhy Fig 2
Gtrs. 4 & 5: w Riffs C & C1
Gtr. 6: tacet

Seized by the day, fro - zen cap - tive

by the night led so a - stray,

all the dark days of your life

Interlude Slower ♩ = 137 (♩ - ♩)

F#5 G5 F#5 A5 F#5 G5 F#5 A5

Gtr. 5: tacet

Gtr. 3: letting 4

Gtr. 5: letting 4

Gtr. 2: letting 4

Chorus (continued)

Chords: F#5, G5 F#5, A5, F#5, G5 F#5, A5

Letting it ring

Chorus (continued)

Chords: F#5, G5 F#5, A5

Letting it ring

Chorus (continued)

Chords: F#5, G5, F#5, A5

Letting it ring

Verse

Gtrs. 2 & 3 w. Riff A

Chords: F#5, A5 F#5

4. Ze - ro, re - sel, cre - a - tion of man

Chords: E5

Fool - ish, read - y, to wit - ness a - gain? I've be -

Chorus

Gtrs. 2 & 3 w. Fill 1

Gtrs. 2 & 3: w. Rhy Fig 1

Chords: F#5, A5, B5, E5, F#5, A5

come hos - tage to my mind

Chords: B5, E5, F#5, A5, B5

Left my self be - hind Blind lead blind.

A5 C#5 E5 F5 F#5 A5

quest to find _____ faith in man - (un) -

F#5 G5 F#5 A5 F#5 G5 E5 F5 F#5 A5 *Plus 3 times*

kind _____ Faith in man - (un) -

Comp. 1 A5

Comp. 1

2 4 2 3 4 3 2 4 2 3 2 5 0 2 4 2 3 4 3 0 2 0 3 4 2 5

F#5 G5 F#5 A5 F#5 G5 E5 F5 F#5 A5

kind _____ Oh, faith in man - (un) -

Comp. 1

2 4 2 3 4 3 2 4 2 3 2 5 0 2 4 2 3 4 3 0 2 0 3 4 2 5

Outro F#5 A5 F#5

kind _____

PM PM PM PM

2 2 4 2 0 2 2 4 2 0 2 2 4 2 2 4 0 5 2 2 2 (2)

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately fast ♩ = 132
Half-time feel

• (Ctrs. 1 & 2 (dist.)

Rhy. Fig. 1

PM - 4 PM - 4 PM - 4 PM - 4

TAB

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2

E5 G5 F5 Bb5 G5 F5 E5 G5 F5 Bb5 G5 F5

End Riff A

w/ bar

12 12 15 12 15 14 14 0

-2 1 2 slack 1 2 1 2 -2 1 2 slack

End Rhs Fig. 1

P.M. --- 1

2 3 1 2 3 1 2 3 1 2

Gr 3: w Riff A

E5 B5 E5 B5 E5 A5 Bb5 G5 F5 Bb5 G5 F5 E5 B5 E5 B5 E5 C5 Bb5 G5 F5 Bb5 G5 F5

Chord symbols reflect amplified harmony.

E5 B5 E5 B5 E5 A5 Bb5 G5 F5 Bb5 G5 F5 E5 B5 E5 B5 E5 C5 Bb5 G5 F5 Bb5 G5 F5

E5 B5 E5 B5 E5 A5 Bb5 E5 Bb5 E5 Bb5 E5 G5 A5 E5 A5 E5 A5 E5 G5 E5 G5 E5 Bb5 G5 F5

End half-time feel

E5 B5 E5 B5 E5 A5 Bb5 E5 Bb5 E5 Bb5 E5 G5 A5 E5 A5 E5 A5 E5 G5 E5 G5 E5 Bb5 G5 F5

E5

Rhy. Fig. 2

E5

E5

D5 Bb5 A5 Bb5 A5 G5

End Rhy. Fig. 2

B5 G5 F#5 G5 F#5 D5 E5 E5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 5 4 3 2 5 9 0 0 0 0 2 0 0 0 0 2 0 0 0 5 5 5 5

E5 D5 B25 A5 B25 A5 G5

P.M.-----4 P.M.-----4 P.M.-----4

2 0 0 0 0 2 0 0 0 0 2 0 0 0 4 5 6 5 6 5 3

E5

2

Verse

Gtrs. 1 & 2 tacet
Gm

D1# D

1. I lit - tle grave I'm griev - ing.
2. I re - turn this night - mare. I will mend you.
I will find you.

Riff B

Gtr. 4 (slight dist.)

End Riff B

mp
let ring throughout

3 1 0 3 2 0 0

Riff B1

Gtr. 5 (slight dist.)

End Riff B1

mp
P.M.-----4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0

Gtrs 4 & 5 w Riffs D & B1

Gm

D F#

D

Sweet re - venge I'm dream - ing, I will end you
Sleep - less, cloaked in de - spair, I'm be - hind you

Gm

D F#

I've been here since dawn of time, count-less ha - treds built my shrine
Man has made me oh, so strong, blur-ring lines of right and wrong

Riff C

End Riff C

Gtrs 1 & 2

3 0 1 0 1 3 2 0 1 0 1 0

Riff C1

End Riff C1

Gtr 5

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtrs 1 & 2 w Riff C

Gtr 5: w Riff C1

Gm

D F#

I was born in an - ger's flame, he was A - bel, I was Cain
Far too late for trail a mends, now it's come to sweet re - venge

Gm

D5

Bb5 A5 G5 A5 G5

D5

Bb5 A5 Bb5 A5

G5

I am here, I'm hell un - bound, burn your king - dom to the ground,
Des-p rate hands that lose con - trol have no mer - cy on your soul

Gtrs 1 & 2

P.M. -4 P.M. -4 P.M. P.M. -4 P.M. -4 P.M. P.M. -4

1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 6 5 6 5 3 5 8 7 8 7 5

Interlude

Gtrs. 1 & 2. w/ Rhy. Fig. 2 (1 1/2 times)

to the ground
on your soul

D5 B♭5 A5 B♭5 A5 G5 E5 F♯5

E5 B5 G5 F#5 G5 F#5 D5
Here comes re-

FIG. 1A.2

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

2 0 0 0 0 2 0 0 0 0 2 0 0

3 3 3 3 3 2 7

Chorus

venge. ————— just for ——— you. ————— Re - venge. ————— you

[illegible]

can't un - do ————— Re - venge ————— is kill - ing ————— me ————— Re -

End Rhs. Fig. 3 Rhs. Fig. 4

P.M. -- 4 P.M. ---- 4 P.M. ---- 4 P.M. ---- 4 P.M. ---- 4 P.M. ---- 4 P.M. - 4

0 0 2 0 0 0 0 5 5 5 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 2 0 0 3

0 0 0 0 0 0 0 0 0 0 0 1

E5
 G5
 E5
 B25

venge. 1 1 set me free
 1 2 just set me free

Eye for an eye.

End Rhy. Fig. 4 Rhy. Fig. 5

P.M. -----4 P.M. -----4 P.M. -----4 P.M. -----4 P.M. -----4 P.M. -----4

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 3 3 3 2 0 0 0 0 0 0 3

[illegible]

Chrs 1 & 2 w Rhy Fig 5

E5 Bb5 E5 Bb5 E5 Bb5 E5 E5 G5

venge. just for you Re - venge

You ask for give-ness, I give you sweet re-

Rhy. Fig. 6

Cons. 1 & 2

Gradually lift P.M.

End Rhy. Fig. 6

Interlude

E5 E5 E5

venge

PM-----4 PM-----4 PM-4 PM-----4 PM-----4 PM-4

2 0 0 0 0 2 0 0 0 0 2 0 0 5 5 5 5 5 2 0 0 0 0 2 0 0 0 0 2 0 0

D5 Bb5 A5 Bb5 A5 G5 E5 E5 E5

PM-----4 PM-----4 PM-4 PM-----4 PM-----4 PM-4

5 6 5 6 5 3 2 0 0 0 0 2 0 0 0 0 2 0 0 5 5 5 5 5 2 0 0 0 0 2 0 0 0 0 2 0 0

D5 Bb5 A5 Bb5 A5 G5 E5

5 6 5 6 5 3 2

2. E5 A5 E5 A5 E5 Em Bb6 A5

Gtr 2

PM

5 0 3 5 6 5 3 0 3 0 5 6 5

Gtr 1

PM

2 5 2 5 0 3 5 6 5 3 0 3 0 5 6 5

E5 G5 A5 Bb5 A5 G5 E5 G5 Em Bb6 A5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 1 (dist. 1)

mf

Gtr. 2

PM

Gtr. 1

PM

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5

f

Harm.

w bar

Pitch G

*Harm.

Pitch B

PM

Gtrs. 1 & 2. w Rhy Fig 4 (2 times)

GS ES BbS ES BbS ES BbS ES BbS ES

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second system continues the melody and includes a guitar accompaniment line below it. The guitar line is written in a simplified notation using numbers 1-4 for frets and 'G5' for a specific chord. The melody ends with a final note on a whole note.

G5 Fig 2: W/ Rhy Fig. 6						
G5		F5	G5	F5	D5	E5

113

Interlude

Gtr. 6 tacet

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 2

bend
bend
17

Gtr. 2

bend
bend
17

Gtr. 1

bend
bend
17

D5 Bb5 A5 Bb5 A5 G5 D5 Bb5 A5 Bb5 A5 G5 B5 G5 F#5 G5 F#5 D5

bend
bend
17

Here comes re -

bend
bend
17

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5

E5

E5

G5

bend
bend
17

venge. just for you Re - venge. you can't un - do Re -

Gtrs. 1 & 2: w Rhy. Fig. 4

E5

F5

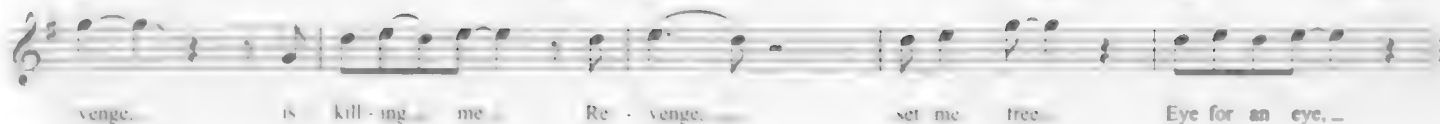
E5

G5

Gtrs. 1 & 2: w Rhy. Fig. 5 (2 times)

E5

Bb5

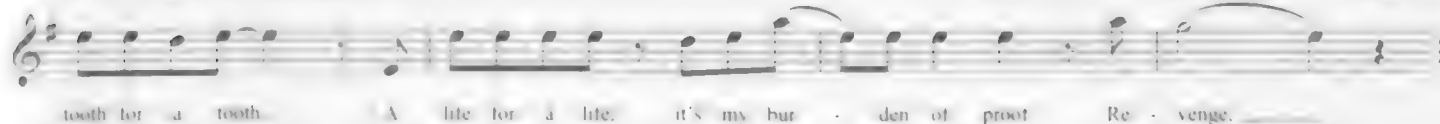


E5 Bb5 E5 Bb5 E5 Bb5 E5

G5

E5

Bb5



Gtrs. 1 & 2: w Rhy. Fig. 6

E5 Bb5 E5 Bb5 E5 Bb5 E5

G5

F5

G5

F5

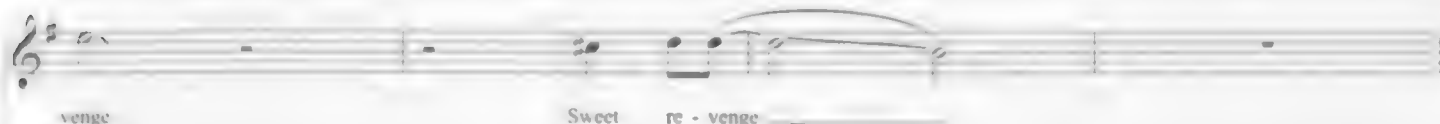
D5

E5



Interlude

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5



Guitar Solo

E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Gtr. 6

0
*Vol swell

Gtr. 2

Rhy. Fig. 7A
P.M. P.M.

End Rhy. Fig. 7A

7 5 7 8 7 5 7 5

Gtr. 1

Rhy. Fig. 7
P.M. P.M.

End Rhy. Fig. 7

0 3 5 6 5 3 0 3 2 5 2 5 2 0 3 5 6 5 3 0 3

Gtr. 1 & 2: w Rhy. Figs. 7 & 7A (3 times)

E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5

rdbk

9 9 9 12 14 1 2

G5 A5 Bb5 A5 G5 E5 G5 E5 G5 E5 G5 E5 G5 A5 Bb5 A5 G5 E5 G5

Harm

w bar

14 16 16 9

3 1 2 -6 1 2 slack

Outro

Ctrs. 1 & 2: w Rhy Fig 1 (2 times)

15

GS F5 Bb5 GS F5 ES

G5	F5	BDS	G5	F5
----	----	-----	----	----

15

GS FS BbS GS FS ES

GS FS Bbs GS FS

The musical notation for 'grad dive' and 'roll' is shown on a single staff. The 'grad dive' section consists of a series of eighth notes, while the 'roll' section consists of a series of sixteenth notes. Below the staff is a fretboard diagram with a scale of 11/12. The diagram shows a sequence of frets: 0, 13, 13, 2, 1, 2, 11, 11, 2, 4, 1, 1, 2, 4. The word 'stack' is written below the first two frets (0 and 13), and 'slack' is written below the last two frets (1, 1, 2 and 4).

Free time

Em

(11)

v bar

slack

*Shake bar violently, producing random feedback

Let Ring

(10) 2

The musical score for 'The Rose Tree' is presented on two staves. The top staff is for the voice, featuring a treble clef and a key signature of one flat (B-flat). The melody begins on a whole note G4, followed by a half note A4, and then a half note B-flat4. The bottom staff is for the piano accompaniment, featuring a bass clef. It begins with a whole note G3, followed by a half note A3, and then a half note B-flat3. The piece concludes with a final whole note G3 on both staves.

Am I Savage?

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately ♩ = 104

**Em(add11)

G6

C6

G/B

Riff A

End Riff A

*Gtr. slight dist.

TAB

mp
let ring throughout

*Doubled throughout

**Chord symbols reflect implied harmony

Gtr. 1: w/ Riff A (2 times)

Em(add11)

G6

C6

G/B

Gtr. 2 (slight dist.)

mf

Em(add11)

G6

C6

G/B

Gtr. 2: tacet

Em(add11)

G6

A7 C#

Gm Bb

Gtr. 4 (dist.)

mf
P.H.
P.M. --- 4

Pitch D

Gtr. 3 (dist.)

mf
P.M. --- 4
let ring --- 4

E5

Bb5 E5

A5 E5

G5 E5

Bb5 E5

G5

E5 F#5

Intro 4

Fill 1

End Fill 1

w. wah-wah

12

12

9

11

11

Intro 5

End Rhy. Fig. 1

Verse (.....)

Gtr. 4-facet

E5

Bb5

G5

E5

Bb5

G5

E5

F5

E5

Bb5

G5

E5

Bb5

G5

E5

Bb5

G5

E5

F5

1 Ooh,
2 Ooh,run a - way
tooth is fang,the past will bite a - gain
twist - ing un - der skin

Rhy. Fig. 2

P.M. = 4

let ring = 4

P.M. = 4

let ring = 4

P.M. = 4

let ring = 4

P.M. = 4

let ring = 4

E5

Bb5

G5

E5

Bb5

G5

E5

F5

C5

Bb5

Ooh,
Ooh,no mat - ter where you dwell
loud tongue black breath


P.M. = 4

let ring = 4

P.M. = 4

let ring = 4


E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5



You. here a - gain, a cap - tive of the howl
Change. snap up - side. the Beast a - bout com - plete

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in G major (one sharp) and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The second system continues with: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half). Fingerings are indicated by numbers 1-3 below the notes. The piece concludes with a double bar line.

E5 Bb5 G5 E5 Bb5 G5 E5 E5 C5 Bb5



You _____ wel - come back to hell. _____
Change. soon in - facts the rest

End Rhy. Fig. 2

Pre-Chorus

Faith-ful as the full moon is ris-ing.

The Rose Tree

G major, 2/4

2 5 6 4 4 4 3 3 3 2 5 3 1 1 1 1 2 3 5 6 4 4 4 3 3 3

E5 G5 Bb5 E5 G5 C#5 C5 E5 G5 Bb5

Beau - ty and the Beast are col - lid - ing

2 5 1 2 3 3 3 3 2 5 4 4 4 4 3 3 3 2 5 1 2 3 3 3 3

Em G6 A7 C#

Sharp - ened edge touch liq - uid flame Deep - ened seed soaks an - ger's reign

P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1

0 2 0 3 2 0 4 2 0 4 2 0 0 2 0 3 2 0 1 0 0 1 0 0

Em G6 A7 C#

Arch - ing back shape shift de - range... Fath - er, how I watched you change

Letr 4

let ring

12 11

*Vol swell

Letr 5

P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1 let ring --- 1

0 2 0 3 2 0 4 2 0 4 2 0 0 2 0 3 2 0 1 0 0 1 0 0

Chorus

Letr 4 tacet

E5 F#5 G5 A5 Bb5 C5 C#5 D5

Am 1 sav - age? V1 Scratch - ing at the door V2 Howl - ing at the door

Letr 3

0 2 3 5 6 8 9 10 10

E5 F#5 G5 A5 Bb5 C5 C#5 D5 E5 Bb5 E5 A5 E5 G5 E5

Am I sav-age? — I don't rec-og-nize you an - y - more.

Gtr 4

2 (2) / 4 5 7 8 5 6 7 9

Gtr 3

let ring - let ring -

2 4 5 7 8 10 11 12 13 1 5 7 5 6 7 7 5 0

1

Gtr 3: w Rhy Fig. 1 (last 3 meas)
Gtr 4: tacet

Bb5 E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5 E5 F#5

2

Gtr 3: w Rhy Fig. 1 (last 3 meas)
Gtr 4: tacet

Bb5 E5 G5 E5 Bb5 E5 A5 E5 G5 E5 Bb5 E5 G5 E5 F#5

An - y - more

Interlude

(..... =)

F5

RHYTHM

Gtr 5 (disto)

mp

0 10 9 10 9 10 10 9 10 9 10 9 7 9 10 10 9 10 9 10 10 9 10 9 10 9 7 9

Gtr 3

0 7 5 7 5 7 7 5 7 5 7 5 4 5 7 7 5 7 5 7 7 5 7 5 4 5

CS E♭5

0 10 8 10 0 10 8 10 0 10 8 10 0 10 8 10

P.M.

CS E♭5

10 10 8 10 8 10 10 8

P.H. P.H.

P.M.

Gr. 3: w Rhy Fig 3 E5

Gr. 6

2 2 2 2

2nd release

E5 E(b5) A5/E

2 2 0 2

P.M.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score includes a guitar solo section and a piano solo section. The guitar solo section is marked with "NC" (No Chords) and the piano solo section is marked with "Harm" (Harmonics). The score also includes a section for the vocalists, Simon and Garfunkel, with the lyrics "Hello, hello, good morning to you" and "The sound of silence." The score is arranged for a full band, including guitar, piano, and vocal parts.

(continued from p. 108) Fig. 2

(111) 10.1002/1097-4644

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5
 3 Ooh, in - her - it - a - nce the past has bit a - gain

E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5 E5 Bb5 G5 E5 Bb5 G5 E5 F5
 Ooh, The next heir of an - ar - chy Feel stretch - ing skin 80

E5 Bb5 G5 E5 Bb5 G5 E5 F5 E5 Bb5 G5 E5 Bb5 G5 E5 F5 C5 Bb5
 far be - yond - be - lief. I feel the ex - er - chang - ing you in me



Gtr 3: w/ Rhy. Fig. 1 (1st 3 meas)

E5 Bb5 E5 A5 E5 G5 E5

Gtr 4: tacet

Bb5 E5 G5

E5

Bb5 E5

A5 E5 G5 E5



more

An - y

more



17



Gtr 4: w/ Fill 1

Bb5 E5 G5

E5 F#5

E5

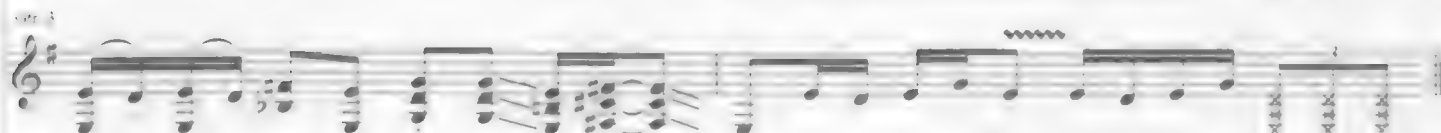
NC



An - y

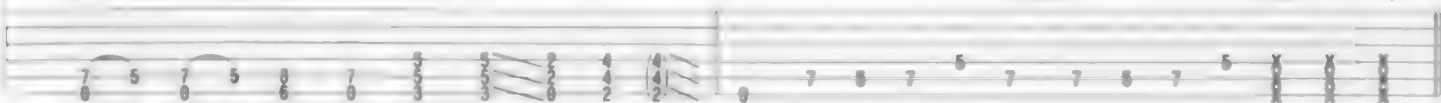
more

Ha. ha. ha.



let ring -- 4 let ring -- 4

P.M. ----- 4



Outro

E5

E(b5)

A5/E E(b5)

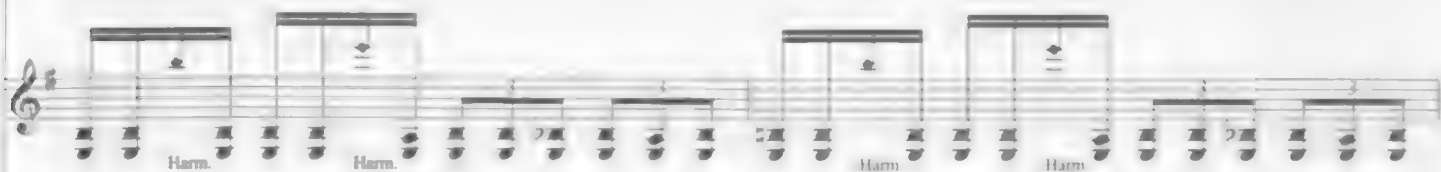
E5

E(b5)

A5/E E(b5)



Am I



Harm.

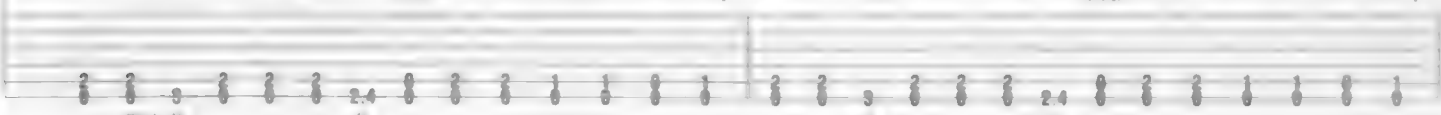
Harm.

Harm.

Harm.

P.M. ----- 4

P.M. ----- 4



Pitch B

I

B

I

E5

E(b5)

A5/E E(b5)

E5

E(b5)

A5/E E(b5)



nev - age?



Harm.

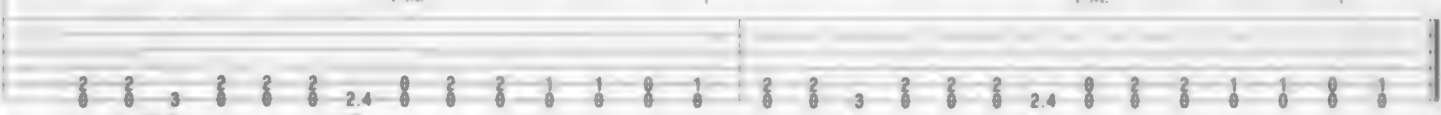
Harm.

Harm.

Harm.

P.M. ----- 4

P.M. ----- 4



Pitch B

I

B

I

Murder One

Words and Music by James Hetfield and Lars Ulrich

Intro
Moderately ♩ = 105

2nd time, Gtr 3 tacet

*B5b6 C5 F#sus2 Em B5b6 C5 F#sus2 Em

Gtr 1 (clean) *mf* let ring ----- let ring ----- let ring ----- let ring -----

Gtr 2 (clean) *mp*

TAB

*Chord symbols reflect overall harmony.

Gtrs 1 & 2 tacet

B5 C5 B5 C5 B5

**Gtr 3 (dist.) *f* P.M. ----- P.M. -----

**Two gtrs. are for one

B5b6 C5 F#sus2 E5 F5 E5 B5 C5 B5

let ring ----- let ring ----- let ring ----- P.M. -----

C5 B5 A5 D5 E5

steady glass

Riff A

F#5 F5 F#5 F5 F#5 F5

let ring

End Riff A

B5 C5 A5 C#4 G5 Ab5 G5 B5 C5 A5

PM

Verse

F#5 E5 G5 E5 F#5 G5 NC

1 One crown shines on through the sound
2 One fist list ham - mers through the mist

Rhy. Fig. 1

End Rhy. Fig. 1

steady 2/4 let ring

Gr. 3: w Rhy Fig. 1 (3 times)

F#5 E5 G5 E5 F#5 G5 NC F#5 E5 G5 E5

One crown, born to lose One man
One fist, stea - dy on One heart,

F#5 G5 NC F#5 E5 G5 E5 F#5 G5 NC

does not give a damn One man, no ex - cuse
die hard from the start One heart beats its song

A5 Bb5 G5 A5 Bb5 G5 B5 C5 A5 B5 C5 C#5 D5

Ac - es wild, ac - es high All the ac - es, ac - es 'til you die
Mur - der all, mur - der one Gim-me mur - der, sec-ond class to none

Gtr. 1

Interlude

Gtr. 3: w/ Riff A (1st 3 meas.)

F#5 F5 F#5 F5 F#5 F5

B5 C5 A5 G E5

Gtr. 3

Pre-Chorus

F#5 G E5 F#5

White lines fad - ing, the i - ron horse rolls on
Head - lights fad - ing.

Chorus

G E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5

and on and on Hear your thun - der.

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - 4 P.M. - 4

Gtr. 3: w. Rhs. Fig. 2 (2 times)

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5

still feed-ing back Still hear your thun-der

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 C#4 G5 A#5 G5

The man in black, born to lose, liv-ing to

PM PM PM

PM PM PM

Gtr. 3: w. Riff A

F#5 F5 F#5 F5 F#5 F5 B5 C5 A5

win

Interlude

F#5b6 G5 Csus2 B5 C5 B5 F#5 G5 F#5

let ring - let ring - let ring -

G5 F#5 G5 F5

PM

F#5

*Harm

Harm

Harm

Harm

Pitch: D

D

D

D

*Harm located three-fifths the distance between 2nd & 3rd frets

G5 **E5**

16 14 16 17 14 17 16 14 16 17 14 16 14 16 17 14 17 14 16 14 17

5 (5/3) 2

F#5

Harm

**Harm

Harm

Harm

Pitch: F#

B

F#

F#

**Harm located two-fifths the distance between 2nd & 3rd frets

G5 E5 G5 F5

10 14 14 14 17 14 17 14 10 14 17 14 10 14 17 16 14 16 14

PM

Chorus

Gtr. 3: w Rhy Fig 2 (3 1 2 times)

Gtr. 4: tacet

F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5

Hear your thun - der, still feed - ing back.

10 14 16 14 12 14 12 14

F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5 F5 F#5 F5 E5 G5 F5 F#5 E5 F5 F#5 E5

I still hear your thun - der. The man in black.

F5 F#5 F5 E5 C(#4) B5 C5 B5

born to lose,

PM

PM

1 2 3 2 1 3 4 3 3 3 4 5 4 2

G5 Ab5 G5 C(#4) G5 Ab5 G5

no ex - cuse, _____ 'til the end, _____ been liv - ing to _____

P.M. --- 4 P.M. --- 4

Outro
Gtr. 3: w/ Riff A (1-3-4 times)

F#5 F5 F#5 F5 F#5 F5

win _____

B5 C5 A5 F#5 F5 F#5 F5 F#5 F5

Been liv - ing to win. _____

Gtr. 3 F#5 G5 F#5 G5 F#5 F#5b6 G5

P.M. ----- 4 P.M. ----- 4 let ring ----- 4 let ring ----- 4

Csus2 B5 C5 B5 F#5 G5 F#5 N.C.

let ring ----- 4 P.M. ----- 4

Spit Out the Bone

Words and Music by James Hetfield and Lars Ulrich

Intro
Fast ♩ = 167

**E5

F#5 G5 E5

G5 A5

*Gtrs 1 & 2 (dist.)

First system of musical notation for the Intro, featuring a guitar staff with a treble clef and a 4/4 time signature. The staff contains a series of eighth notes. Below the staff is a tablature line with fret numbers (0, 2, 3, 5, 7) and a 'P.M.' (pick up) instruction.

*Composite arrangement

**Chord symbols reflect implied harmony

Second system of musical notation, continuing the guitar staff and tablature. Chord symbols E5, F#5 G5, and A5 are indicated above the staff. The tablature includes fret numbers and a 'P.M.' instruction.

Third system of musical notation, continuing the guitar staff and tablature. Chord symbols E5, G5 A5, and F#5 G5 are indicated above the staff. The tablature includes fret numbers and a 'P.M.' instruction.

Fourth system of musical notation, featuring a guitar staff with a treble clef and a 4/4 time signature. The staff contains a series of eighth notes. Below the staff is a tablature line with fret numbers (0, 2, 3, 5, 7) and a 'P.M.' (pick up) instruction. The system includes a 'Harm.' (harmonic) instruction and a 'Pitch D' instruction.

Fifth system of musical notation, featuring a guitar staff with a treble clef and a 4/4 time signature. The staff contains a series of eighth notes. Below the staff is a tablature line with fret numbers (0, 2, 3, 5, 7) and a 'P.M.' (pick up) instruction. The system includes a 'Fad Riff A' instruction.

Gtr. 2, w/ Riff A (1 3 4 times)

Gtr. 1

Em

First system of guitar notation for Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef with a key signature of one sharp (F#). It features a series of eighth-note chords and single notes, with a 'P.M.' (pick-me) instruction. Gtr. 2 is in bass clef and shows fret numbers (0, 10, 12, 9, 10) corresponding to the notes.

Second system of guitar notation. Gtr. 1 continues with eighth-note chords. Gtr. 2 shows fret numbers (10, 12, 9, 10, 9, 10, 10/12) and a wavy line indicating a vibrato effect.

2.

F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5

Gtr. 1

Third system of guitar notation. Gtr. 1 features a sequence of chords: F#5 G5 A5, F#5 G5 A5, Bb5 A5, G5 A5 F5, and E5. Gtr. 2 shows fret numbers (10, 2 3 5, 2 3 5, 6 7 5, 1 7 9, 2) and a 'Harm.' (harmonic) instruction. A note '4.2' is written below the fret numbers.

*Harmonic located one-fifth the distance between the 3rd & 4th frets

Gtr. 2

Fourth system of guitar notation. Gtr. 2 continues with fret numbers (0 0 0 0, 2 5 7, 2 5 7, 6 7 5 7 9, 2) and a 'Harm.' instruction. A note '5' is written below the fret numbers.

Gtr. 1 & 2

Em

laco

Fifth system of guitar notation. Both Gtr. 1 and Gtr. 2 play eighth-note chords. Gtr. 2 shows fret numbers (10, 12, 9, 10, 10, 12, 0 0 0 0 0 0 0 0 10, 12, 0 0 0 0 0).

1.

2.

Sixth system of guitar notation. Gtr. 1 features a sequence of chords: A5, F#5 G5 A5, F#5 G5 A5, and A5. Gtr. 2 shows fret numbers (9, 10, 9, 10, 10/12, 9, 10, 4 5 7, 4 5 7) and a 'P.M.' instruction.

B5

135

Rhs. Fig. 1

P.M.

B.5

135

PM

65

DS

P M

65

115

P M

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

B5 D5 B5 D5

Re-move your heart, it's on - ly good for bleed-ing, bleed-ing through your frag - ile skin

G5 D5 G5 D5

Re-move your thought 'cause it's on - ly for de-ceiv-ing, de - ceiv-ing thoughts de - stroy with - in

Pre-Chorus

F#5

Dis - ap - pear, like man was nev - er here

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. --- 4

*Harm. --- 4

Pick: B E B F D

*Gradually slide finger up string length while picking in rhythm indicated.

Chorus

F5 E5 F5 F#5 F5 E5 F5 E5 F5 F#5 F5 E5 F5 F5 E5 F5

Long live ma - chine, the

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5 F#5 F5 E5 F5 F#5 F5 E5 F5

fu - ture su - preme Man o - ver-thrown.

E5

spit out the bone

Gtr 1

let ring

Harm.

12 12

13 13

Gtr 2

15

2.1

Punch A

Interlude

Em

Gtrs 1 & 2

P.M.-----4

0 0 0 0 0 0 0 0 10 12 0 0 0 0 0 0 0 0 9 10 0 0 0 0 0 0 0 0 10 12 0 0 0 0 0

1 2

A5

F#5 G5 A5

F#5 G5 A5

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

0 0 0 0 9 10 9 10 10/12

0 0 0 0 9 10

4 5 7

4 5 7

Verse

Gtrs. 1 & 2 w. Rhy. Fig. 1 (2 times)

B5

D5 B5

D5

2. Plug in - to me, 1 guar - an - tee de - vo - tion. Plug in - to me and ded - i - cate.

G5 D5 G5 D5

Plug in - to me, I'll save you from e - mo - tion. Plug in - to me and ter - mi - nate

Gtr 1 & 2: 1

B5 D5 B5 D5

Ac - cel - e - rate, u - to - pi - an so - lu - tion. Fin - 'ly cure the earth of man.

w/ bar

G5 D5 G5 D5

Ex - ter - mi - nate, speed - ing up the ev - o - lu - tion, set on course a mas - ter plan.

w/ bar

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy Fig 2

Gtr 3: tacet

F#5 F5 E5 F5 F#5 F5 E5 F5

Re - in - vent the earth in - hab - it - ant.

w/ bar

Chorus

Gtrs. 1 & 2: w. Rhy. Fig. 3 (3 times)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5

Long live ma-chine the fu-ture su-preme

1#5 15 E5 15 1#5 15 E5 E5 F#5 F5 E5 F5 F#5 F5 E5 F5

Man o - ver-thrown.

Interlude

E5 NC E5 NC E5 NC C#G#

spit out the bone

Gtrs. 1 & 2

P.M.-----4 P.M.-----4 P.M.-----4

E5 NC E5 NC E5 NC C#G#

E5 B NC C#G#

MELODY

12 14 14 14 14 12 12 14 14 12 14 14 12 14 12 12 14 14 14 12 12 14 14 13 13 13 11 11 11

MELODY

5 7 7 7 7 5 5 7 7 5 7 7 5 7 5 5 7 7 7 7 5 5 7 5 7 5 7 6 6 6 6 6 6 6 4 4 4

F#B C#/G# E5

12 14 14 14 14 12 12 14 14 14 12 14 14 12 14 12 12 14 14 14 12 12 14 14 13 13 13 11 11 11

F#B C#/G# E5

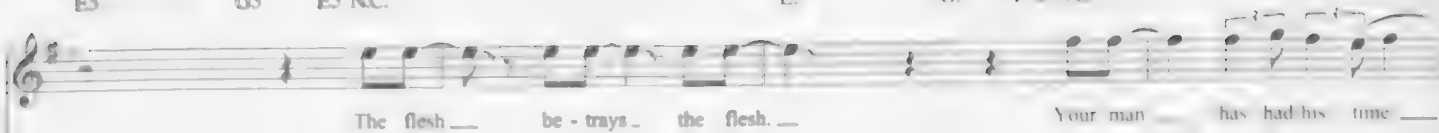
C#/G# Gtr. 3 fret E5 G5 E5 G5 E5

12 14 14 14 14 12 12 14 14 13 13 13 11 11 11

C#/G# Gtr. 3 fret E5 G5 E5 G5 E5

Bridge
Half-time feel

E5 G5 E5 NC. E5 G5 E5 NC.

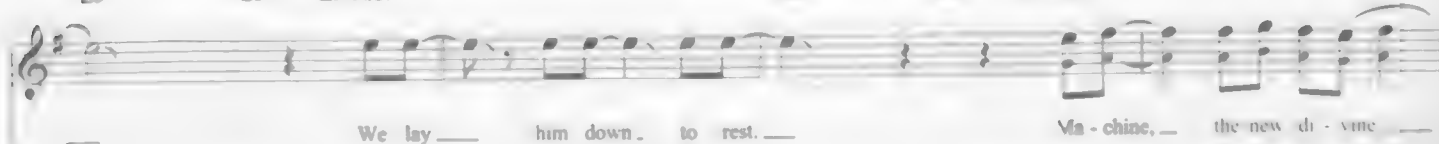


Gtrs. 1 & 2



End half-time feel

E5 G5 E5 NC. E5 G5 E5 NC.



Guitar Solo

E5 G5 E5 G5 E5 G5 E5



Gtr. 4 (dist.)



Gtrs. 1 & 2



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes two systems of music. The first system features a treble clef staff with a melody and a bass clef staff with a bass line. The second system also features a treble clef staff with a melody and a bass clef staff with a bass line. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score is labeled with "B25", "G5", and "A5" at the top, which likely refer to specific guitar techniques or positions. The bass line includes a "grad release" instruction. The score is presented in a clear, legible format with standard musical notation.

Bb5 C5 D5

hold bend

P.M. P.M. P.S.

RIFT B

(117)

4. 2. 2.

PM

(1997)

End Rift B

End Rev. Fig. 41

PM

End Rhy. Fig. 4

148

Gtr. 1 & 2 w/ Rhy. Fig. 4 & 4A (2 times)
Gtr. 3 w/ Rhy. B (2 times)

Intro 1 (4 bars)

E5 G5 D5

Verse

Gtr. 2: w/ Rhy. Fig. 4 (4 times)
Gtr. 5: fret

Em G5 D5

Stop breath - ing and ded - i - cate to me. (Ded - i - cate to me)

Em G5 D5

Stop dream - ing and ter - mi - nate for me. Ter - mi - nate for me

Double-time feel

E5 G5 Dsus2

All mean - ing you ded - i - cate to me (Ded - i - cate to me)

E5 G5 D5

All — feel — ings you ter — mi — nate — for me —

Interlude
End double-time feel

Gtr 1 & 2 F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5 A5 G5

PM

E5 G5 F5 E5 F5 E5 D5 E5

Play 4 times

PM

Half-time feel

F#5 F5 E5 F5 F#5 F5 E5 F5 E5

PM

F#5 F5 E5 F5 F#5 F5 E5 F5 E5 A5 G5

PM

F#5 F5 E5 F5 F#5 F5 E5 F5 E5 A5 G5 E5 A5 G5 E5 A5 G5

P.M.-----

14 12 (12) 14 12 (12) 14 12 (12)

F#5 F5 E5 F5 F#5 F5 E5 F#5 F5 E5 F5 F#5 F5 E5 F5

P.M.-----

Play 4 times

P.M.-----

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5 A5 G5

P.M.-----

14 12 (9) 14 12 (9) 14 12 (9) 14 12

E5 A5 G5 E5 A5 G5 E5 F#5 G5

End half-time feel

Rhy. Fig. 5

P.M.-----

14 12 14 12 (12)

E5 G5 A5 E5 F#5 G5

P.M.-----

P.M.-----

1. E5 F#5 G5 F#5 G5 A5 2. E5 F#5 G5 F#5 G5 A5

End Rhy. Fig. 5

P.M.-----

P.M.-----

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

E5 F#5 G5 E5 G5 A5
 Ctr. 4

E5 F#5 G5 E5 G5 A5 E5 F#5 G5 E5 F#5 G5 F#5 G5 A5

The first system of musical notation for 'The Sound of Silence' in E major. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes, with some notes beamed together. The bass line is written in a simplified manner using numbers 7, 9, and 14 on a five-line staff. The system is divided into four measures by vertical bar lines. Above the staff, the chords E5, F#5 G5 E5, G5 A5 E5, and F#5 G5 E5 F#5 G5 F#5 G5 A5 are indicated. The bass line includes a circled '9' in the second measure and a circled '14' in the fourth measure.

Gtr. 4 A5 C5 B5 A5 C5 D5

Gtrs. 1 & 2

1 2 3 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

Gtr. 4

7 10 7 10 0 7 7 10 0 7 7 10 7/0 0 | 12 10 9 9 12 10 9 9 12 10 9 9 12 9/10 10

E5 F#5 G5 E5 F#5 G5 F#5 G5 A5 E5 F#5 G5

14 12 10 10 14 12 10 10 15 14 12 12 15 14 12 14

17 15 14 14 17 17 14/17 15

w/ bar

grad. bend 1/2

slack

E5 G5 A5 E5 F#5 G5 E5 F#5 G5 F#5 G5 A5

14 12 10 10 14 12 10 10 15 14 12 12 15 14 12 14

17 15 14 14 17 17 14/17 15

w/ bar

grad. bend 1/2

slack

Double-time feel

Em D/E A7#9/E Bm/E A7#9/E Bm/E

End double-time feel

Gtr. 4

19 15 17 17 15 17 14 15 15 14 15 12 13 13 12 14 10 12 12 10 15 12 13 13 12 14 10 12 11

V---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1 11---1

Gtrs. 1 & 2

P.M.-----1

0 0 0 0 10 12 0 0 0 0 9 10 0 0 0 0 7 9 0 0 0 0 8 7 0 0 0 0 7 9 0 0 0 0 5 7

Gtrs. 1 & 2 tacet

N.C. loco

Gtr. 4

10 9 12 0 14 12 0 0 12 10 0 0 14 12 0 0 15 14 0 0 14 12 0 0 16 14 0 0 17 15 0

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#5

Gtr. 4 tacet

F5 E5 F5 F#5 F5 E5 F5

Dis - ap - pear, like man was nev - er here.

12 12

w/ bar grad. dive

-2 1/2 slack

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 F#5 F5 E5 F5 F#5 F5 E5 F5 E5 F#5 F5 E5 F5 F5 F5

Long live ma-chine, our fu-ture su-preme. Your

man o - ver-thrown, spit out the bone. Yeah.

Gtr. 1

Harm. fdbk.

Pitch: C B

Gtr. 2

Harm.

2:1

Pitch: A

17

Outro

Gtrs. 1 & 2

Em loco

P.M.-----

P.M.-----

P.M.-----

10 12 0 0 0 0 0 0 0 0 9 10 0 0 0 0 9 10

1. 2.

A5

P.M.-----

P.M.-----

P.M.-----

10 12 0 0 0 0 0 0 0 0 10 9 10 10 12 9 10

F#5 G5 A5 F#5 G5 A5 Bb5 A5 G5 A5 F5 E5 NC.

P.M.-----

P.M.-----

P.M.-----

4 5 7 4 5 7 8 7 5 7 9 2 3 12